THE ENGLISH MADRIGALISTS

Edited by

EDMUND H. FELLOWES

Revised by Thurston Dart

10

THOMAS WEELKES

BALLETTS AND MADRIGALS TO FIVE VOICES
(1598, 1608)

STAINER & BELL, LTD.,
LONDON, W.1
AMERICAN AGENTS:
GALAXY MUSIC CORPORATION, NEW YORK

MADE IN GREAT BRITAIN

Author WEELKES, T.

Title Balletts and madrigals to five voices, 1598, 1608.

Acc. No. 176,668

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PREFACE TO VOL. X.

IT has not been thought necessary to reprint in each volume of this Series the full explanation of the methods adopted by the Editor, especially as the Preface to Volume I. is published separately, and can be obtained separately by those who have not a copy of that Volume. It is very important, however, to emphasize that a thorough grasp of the principles which are explained in detail in that treatise is absolutely indispensable for a clear understanding and practical use of this Edition, and particular attention is directed to the paragraph on Rhythm and Barring.

The musical illustrations there employed are drawn exclusively from the works of Thomas Morley, but the principles which they illustrate apply to the whole of this Series.

The following points are fully dealt with under separate headings :—

1. Clefs.
2. Words.
3. Expression.
4. Rhythm and Barring.
5. Repeat Marks.
6. Time-Signatures.
7. Key-Signatures.
8. Accidentals.
9. Pianoforte Score.

Though I have used every endeavour to reproduce an accurate version of the original text throughout this Series, I am aware that in a work of this magnitude it is almost inevitable that some misprints should escape detection in reading the proofs. I shall be grateful to have any such misprints brought to my notice, so that they may be corrected in future editions. I shall also welcome any information as to the authorship of any of the lyrics not hitherto identified.

This Set of ballets and madrigals was published shortly before Weelkes was appointed organist of Winchester College and while he was still of "unripened yeeres." The dedication is to "Maister Edward Darcye," who held an appointment in the Court of Queen Elizabeth. He is evidently to be identified with Sir Edward Darcy, third son of Sir Arthur, and nephew of George, Lord Darcy; he died in 1612, aged 70, and was buried at St. Botolph's, Aldgate. It should be stated that Edward Darcy was not a near kinsman of the Darcys of Chiche, who were so closely associated with John Wilbye.

An interesting study is provided by a comparison of the ballets in this Set with those of Thomas Morley. Thomas Oliphant held the opinion that Weelkes had no rival in this form of composition.

A second edition of this Set was published during the composer's lifetime in 1608.

The passages in triple measure in the original edition are printed in "black notation." In the present edition the crotchet unit is substituted for that of the black minim.

REVISER'S NOTE

The musical and verbal texts have been checked (and, where necessary, corrected) against the copy of the 1598 edition in the Bodleian Library and the copy of the 1608 edition in the British Museum; two isolated part-books in the British Museum (55.b.20, (7) and (15)) have also been consulted. I am grateful to Peter Horne for his help with the revision.

The 1608 edition is a straight reprint of the first edition, and the composer appears neither to have revised his text nor to have checked proofs of the new typesetting. On the title-pages of the Cantus and Bassus part-books of the 1608 edition Weelkes is described as " some tyme organist of Winchester." The signatures run $[A]^2$ B - D^4 (with, for the Bassus only, a single leaf E.i., signed E in the 1608 reprint). Repeats are written out, so that the text is to some extent self-correcting—notably in the handling of accidentals—yet some slips and oversights persist into the second edition. These include faulty underlay, consecutives, erroneous time-signatures and a few instances of mistaken pitch. Taken as a whole, the volume gives such an impression of bubbling spontaneity, allied with good craftsmanship and delight in the processes of 16th-century composition, that it is absurd to hover at Weelkes's elbow hoping to catch him out in a minor blunder; some points of doubt have been footnoted, but elsewhere the music is left to speak for itself.

THURSTON DART

University of London,
King's College,
Strand, W.C.2.

Spring, 1967.

LYRICS

SET TO MUSIC BY

THOMAS WEELKES

In his "Balletts and Madrigals to five voyces" published in 1598.

I.

All at once well met fair Ladies,
Sing we now "our love repaid is";
Sweet hearts do not forsake us
Till night to sleep betake us.
Fa la la.
Cytherea shall requite you
With delight, lest sorrow fright you;
Then help, ye dainty Ladies,
To sing "our love repaid is."
Fa la la.

II.

To shorten Winter's sadness,
See where the Nymphs with gladness
Disguised all are coming,
Right wantonly a mumming.
Fa la la.
Though masks encloud their beauty,
Yet give the eye her duty;
When Heaven is dark it shineth
And unto love inclineth.
Fa la la.

III.

Sweet love, I will no more abuse thee,
Sweet love, nor with my voice accuse thee,
But tune my notes unto thy praise,
And tell the world love ne'er decays.
Sweet love doth concord ever cherish,
What wanteth concord soon doth perish.

IV.

Whilst youthful sports are lasting
To feasting turn our fasting,
With revels and with wassails
Make grief and care our vassals.
Fa la la.

For youth it well beseemeth
That pleasure he esteemeth,
And sullen age is hated
That mirth would have abated.
Fa la la.

V.

On the plains
Fairy trains
Were a treading measures;
Satyrs played,
Fairies stayed,
At the stops set leisures.
Fa la la.

Nymphs begin
To come in
Quickly, thick and three-fold;
Now they dance,
Now they prance,
Present there to behold.
Fa la la.

Barnabe Barnes

VI.

Sweet heart arise, why do you sleep
When lovers wanton sports do keep?
The Sun doth shine, the birds do sing,
And May delight and joy doth bring
Then join we hands and dance till night,
'Tis pity love should want his right.

VII.

Give me my heart and I will go
Or else forsake your wonted "no.'
But, since my dear doth doubt me,
With "no" I mean to flout thee.

Now is there hope we shall agree,
When double "no" imparteth "yea."
If that be so, my dearest,
With "no" my heart thou cheerest.

VIII.

Hark all ye lovely saints above,
Diana hath agreed with love
His fiery weapon to remove.
Do you not see
How they agree?
Then cease fair Ladies, why weep ye?
Fa la la.

See see, your mistress bids you cease
And welcome love with love's increase;
Diana hath procur'd your peace.
Cupid hath sworn
His bow forlorn
To break and burn, ere Ladies mourn
Fa la la.

IX.

Say, dainty dames, shall we go play
And run among the flowers gay
About the valleys and high hills,
Which Flora with her glory fills?
The gentle heart will soon be won
To dance and sport till day is done.
Fa la la

X.

Phyllis go and take thy pleasure!
My heart thou now hast broken,
Go frolic there sans measure!
Those wounds thy looks laid open.
Engraven there Phyllis may find
"Phyllis is fair, but too unkind."

XI.

In pride of May
The fields are gay,
The birds do sweetly sing;
So nature would
That all things should
With joy begin the spring.
Fa la la.

Then, Lady dear,
Do you appear
In beauty like the Spring;
I well dare say
The birds that day
More cheerfully will sing.
Fa la la.

XII.

Sing we at pleasure
Content is our treasure.
Fa la la.
Sweet love shall keep the ground,
Whilst we his praises sound;
All shepherds in a ring
Shall dancing ever sing.
Fa la la.

XIII.

Now is the bridals of fair Choralis,
Where every shepherd tunes his roundelays;
And I in honour of my Thoralis,
Will not forget to sing her gentle praise;
For ere the Sun his journey doth renew,
Sweet love shall act that now I wish were true.

XIV.

Sing shepherds after me
Our hearts do never disagree.
Fa la la.
No war can spoil us of our store;
Our wealth is ease, we wish no more;
Black are our looks, we go not brave,
A merry heart is all we have.
Fa la la.

XV.

Welcome sweet pleasure,
My wealth and treasure,
To haste our playing
There's no delaying.
No no no no.

This mirth delights me
When sorrows frights me.
Then sing we all Fa la la

Sorrow content thee,
Mirth must prevent thee,
Though much thou grievest
Thou none relievest.
No no no no.
Joy come delight me
Though sorrow spite me.
Then sing we all Fa la la.

Grief is disdainful
Sottish and painful,
Then wait on pleasure
And lose no leisure.
No no no no.
Heart's ease it lendeth
And comfort sendeth.
Then sing we all Fa la la.

XVI.

Lady, your eye my love enforced,
And your proud look my heart divorced,
Fa la la.
That now I laugh and now I cry,
And thus I sing before I die
Fa la la.

XVII.

We shepherds sing, we pipe, we play,
With pretty sport we pass the day.
Fa la la.
We care for no gold,
But with our fold
We dance
And prance
As pleasure would.
Fa la la.

XVIII.

I love, and have my love regarded,
And sport with sport as well rewarded.
Fa la la.
Which makes me laugh when others weep,
And play with love when others sleep.
Fa la la.

My love with love hath me requited
With twenty kisses me delighted.
Fa la la.
Which makes me laugh when others weep,
And play with love when others sleep.
Fa la la.

Sweet heart thou hast my heart for ever,
That sweetly didst my heart deliver.
Fa la la.
Which makes me laugh when others weep,
And play with love when others sleep.
Fa la la.

XIX.

(*the first part.*)

Come clap thy hands thou shepherd swain,
Phyllis doth love thee once again.
If thou agree,
Then sing with me
Phyllis my choice of choice shall be.

XX.

(*the second part.*)

Phyllis hath sworn she loves the man
That knows what's love, and love her can.
Philemon then must needs agree
Phyllis my choice of choice shall be.

XXI.

Farewell! my joy,
Adieu! my love and pleasure,
To sport and toy
We have no longer leisure.

Adieu! Adieu!
Until our next consorting
Sweet love be true,
And thus we end our sporting.
Fa la la.

XXII.

Now is my Cloris fresh as May,
All clad in green and flowers gay;
Oh might I think August were near,
That harvest joy might soon appear.
Fa la la.
But she keeps May throughout the year
And August never comes the near;
Yet I will hope, though she be May,
August will come another day.
Fa la la.

XXIII.

Unto our flocks, sweet Corolus,
Our bagpipe song now carol thus,
Whilst flocks and herds be grazing,
Let us our rest be praising.
Fa la la.
To teach our flocks their wonted bounds
Our bagpipes play the shepherds grounds.
The tender lambs with bleating
Will help our joyful meeting.
Fa la la.

XXIV.

An Elogie in remembrance of the Ho: the Lord *Borough.*

Cease now delight, give sorrow leave to speak
In floods of tears bewailing his decease,
Whose timeless death a stony heart would break,
Sweet Borough's life was Music's life's increase
Borough is dead, great Lord of greater fame
Live still on earth by virtue of thy name.

NOTES.

V.—This little poem is by Barnabe Barnes and occurs in his *Parthenophil and Parthenope* published in 1593.

Line 6, *at the stops set leisures.* The *stops* refer to the conclusion of the dance movements, and *leisures* were the intervals or pauses made before the music of the next movement began. The arrangement in its rustic setting evidently corresponded closely, both in its design and object, to the practice of the modern ball-room.

XIII.—Line 2, *roundelays.* A roundelay was a short simple song with a refrain

XV.—Line 6, *sorrows frights me.* The use of the singular in place of plural for the verb is common in Elizabethan literature, and has been already noted frequently in the madrigals published in this Series.

XVIII.—The opening lines of this lyric closely resemble a couplet of Sidney's, on which they may have been modelled :—

> We love and have our loves rewarded;
> We love and are no wit regarded.
>
> *Arcadia* I., 5.

XXIII.—Line 2, *bagpipe.* The bagpipe at this time was as much an English as a Scotch instrument.

Line 6, *grounds.* Properly speaking, the "ground" was the bass part; but as the term was occasionally used for the plainsong or discant, it may be employed in this place rather loosely to mean melodies.

XXIV.—Thomas Lord Borough, or Burgh, to whom Weelkes addressed this elegy, was one of the peers who conducted the trial of the Duke of Norfolk in 1573. He was elected a Knight of the Garter in 1593, and died in Ireland Oct. 14th, 1597, aged about 42. His son, at the age of 3, succeeded to the title, but died before 1601, when the Barony fell into abeyance.

BALLETTS
AND
MADRIGALS
TO
fiue voyces, with

one to 6. voyces .˙ newly published

BY

Thomas Weelkes.

——

AT LONDON
Printed by Thomas Este.
1598.

To the right worshipful his Maister

Edward Darcye Esquier, Groome

of hir Maiesties priuie Chamber,

Thomas Weelkes wisheth all heauenly

ioyes whatsoeuer.

RIght worshipfull, it is no small comfort the Musicke professors conceive, when they consider the ever misdeeming multitude to brand them with infamy, whom the most Honorable spirits have alwaies honored : and although povertie hath debarred them their fellow arts mens companie, yet nature hath set their better part at libertie, to delight them that love Musicke . Amongst so many worthy men dayly labouring to call home againe the banished Philomele, whose purest blood the impure Minstralsie hath stained, I must presume to remember one of your worships least labours, (your greater deedes greater men must seeke to requite) the entertaining into your service the least proficient in Musicke, who with all dutifull observancie, humbly commend my poore labours to your worships protection. My yeeres yet unripened, and this worke not a little hastened, cannot promise any choice notes of Musicke, yet notwithstanding I presume that gentlenes which accepts my service, will never reiect the labours of his servant : Thus humbly taking my leave, I leave these to your worships favours, and you to the keeping of him that best can keepe you.

Your worships servant.

Thomas Weelkes.

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FOR SIX VOICES.

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Thomas Weelkes' Balletts and Madrigals.

TO

Five Voices.

(1598, 1608)

Edited by EDMUND H. FELLOWES.

Revised by Thurston Dart

No 1. ALL AT ONCE WELL MET.

Not too fast.

SOPRANO. (CANTUS)

1. All at once well met, fair La - dies,
2. Cy - the - re - a shall re - quite you,

SOPRANO. (QUINTUS)

1. All at once well met, fair La - dies, sing we
2. Cy - the - re - a shall re - quite you, with de -

ALTO. (ALTUS)

1. All at once well met, fair La - dies, sing we
2. Cy - the - re - a shall re - quite you, with de -

TENOR or BASS. (TENOR)

1. All at once well met, fair La - dies, fair
2. Cy - the - re - a shall re - quite you, re -

BASS. (BASSUS)

1. All at once well met, fair La - dies,
2. Cy - the - re - a shall re - quite you,

PIANOFORTE. (*For rehearsal only*)

sing we now, we now, sing we now, sing we
with de - light, de - light, with de - light, with de -

now, we now, sing we now, we now, sing we now, we
- light, de - light, with de - light, de - light, with de - light, de -

now, sing we now our love, sing we
light, with de - light, de - light, with de -

La - dies, sing we now our love re - paid is,
- quite you, with de - light, lest sor - row fright you,

sing we now our love re - paid is, sing we now,
with de - light, lest sor - row fright you, with de - light,

D in the original edition is possibly a misprint for B, which is suggested as an emendation of the text. *But* D *is found in both editions, and a doubled third is most unusual in the madrigalists; a simple oversight seems more likely, and* D *is preferable, therefore.*

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now, we now, sing we now our love re - paid is. } Fa la la la
- light, de - light, with de - light, lest sor - row fright you. }

now, sing we now our love re - paid is. } Fa la la la
- light, with de - light, lest sor - row fright you. }

now our love re - paid is, re - paid is. } Fa
- light, lest sor - row fright, sor - row fright you. }

sing we now our love, sing we now our love re - paid is. } Fa
with de-light, de-light, with de-light, lest sor - row fright you. }

sing we now our love re - paid is. } Fa
with de-light, lest sor - row fright you. }

cresc. *f* 1. 2. *p*

la la la la la la la la la la. { 1. All at 2. Cy-the- } la. { 1. Sweet 2. Then }

cresc. *f* *p*

la la la la la la la la la la la. { 1. All at 2. Cy-the- } la. { 1. Sweet 2. Then }

cresc. *f* *p*

la la la la la la la. Fa la la. { 1. All at 2. Cy-the- } la. { 1. Sweet 2. Then }

cresc. *f* *p*

la la la la la la la la la la la la la la la la la la la la la la. { 1. All at 2. Cy-the- } la. { 1. Sweet 2. Then }

cresc. *f* *p*

la la la la la. Fa la la la la la la la la la la la la la. { 1. All at 2. Cy-the- } la. { 1. Sweet 2. Then }

cresc. *f* 1. 2. *p*

hearts do not for - sake us, Till night to sleep be -
help, ye dain - ty La - dies, To sing our love re -

hearts do not for - sake us, Till night to sleep be -
help, ye dain - ty La - dies, To sing our love re -

hearts do not for - sake us, Till night to sleep be -
help, ye dain - ty La - dies, To sing our love re -

hearts do not for - sake us,
help, ye dain - ty La - dies,

hearts do not for - sake us,
help, ye dain - ty La - dies,

- take us, till night to sleep be - take us.
- paid is, to sing our love re - paid is.

cresc.

- take us, till night to sleep be - take us.
- paid is, to sing our love re - paid is.

Fa la la la la

cresc.

- take us, till night to sleep be - take us.
- paid is, to sing our love re - paid is.

Fa la la la la la la

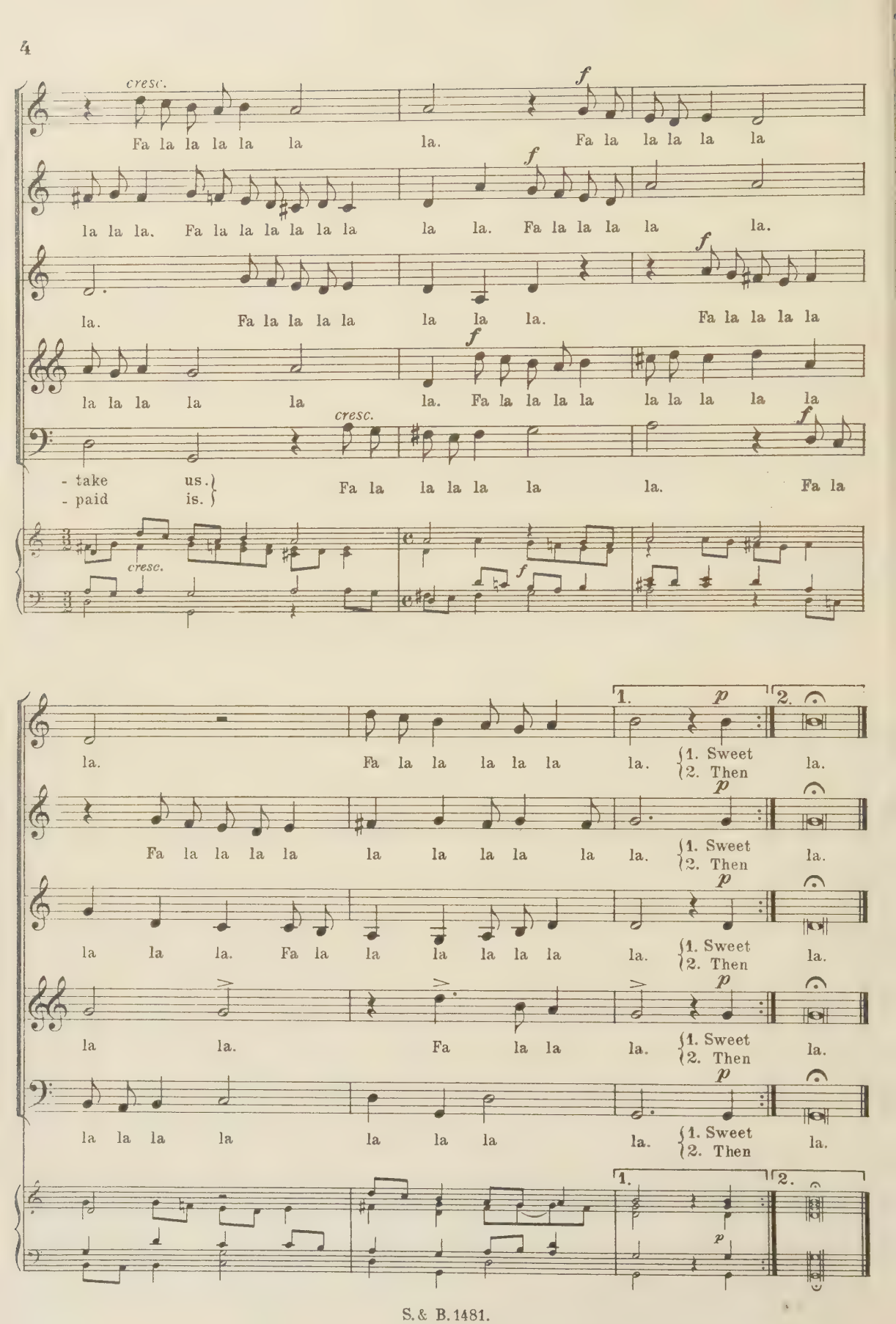
cresc.

Till night to sleep be - take us, be take us.
To sing our love re - paid is, re - paid is.

Fa la

Till night to sleep be - take us, to sleep be -
To sing our love re - paid is, our love re -

*C sharp is in all probability a misprint for A which is suggested as an emendation of the original text. (*Perhaps an oversight, rather than a misprint, for it occurs both times, in both editions.*)


cresc.
Fa la la la la la la. Fa la la la la la
la la la. Fa la la la la la la la. Fa la la la la la.
la. Fa la la la la la la la. Fa la la la la
la la la la la la. Fa la la la la la la la la
- take us.
- paid is.
Fa la la la la la la. Fa la
la. Fa la la la la la. 1. Sweet 2. Then la.
Fa la la la la la la la la la. 1. Sweet 2. Then la.
la la la. Fa la la la la la la la. 1. Sweet 2. Then la.
la la. Fa la la la. 1. Sweet 2. Then la.
la la la la la la la la. 1. Sweet 2. Then la.

No. 2. TO SHORTEN WINTER'S SADNESS.

Brightly, in quick time

SOPRANO. (CANTUS)

SOPRANO. (QUINTUS)

ALTO. (ALTUS)

TENOR or ALTO. (TENOR)

BASS. (BASSUS)

PIANOFORTE. (*For rehearsal only*)

f repeat p

1. To short - en Win - ter's sad - ness, See
2. Though masks en - cloud their beau - ty, Yet

where the Nymphs with glad - ness, give the eye her du - ty, Fa la la la la

where the Nymphs with glad - ness, give the eye her du - ty, Fa la la la la la la la la la la.

where the Nymphs with glad - ness, give the eye her du - ty, Fa ___ la la la la la. Fa la la la la la

where the Nymphs with glad - ness, give the eye her du - ty, Fa la la la la la la la la. Fa la la la la

N.B. The words of the second stanza must not be sung until the *entire* ballet, with repeats, has been sung to the words of the first stanza.

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la la la la la. Fa la

la la la la la. Fa la

Fa la la la la la la la la la la la la la la la

la la la la la la. Fa la la la la la la la la la la

la. Fa la. Fa la la la la la la la la la la la

1. 2. CANTUS.

la la la la la la. 1. To 2. Through la. 1. Dis- 2. When

QUINTUS.

la la la la la la la. 1. To 2. Through la. 1. Dis- 2. When

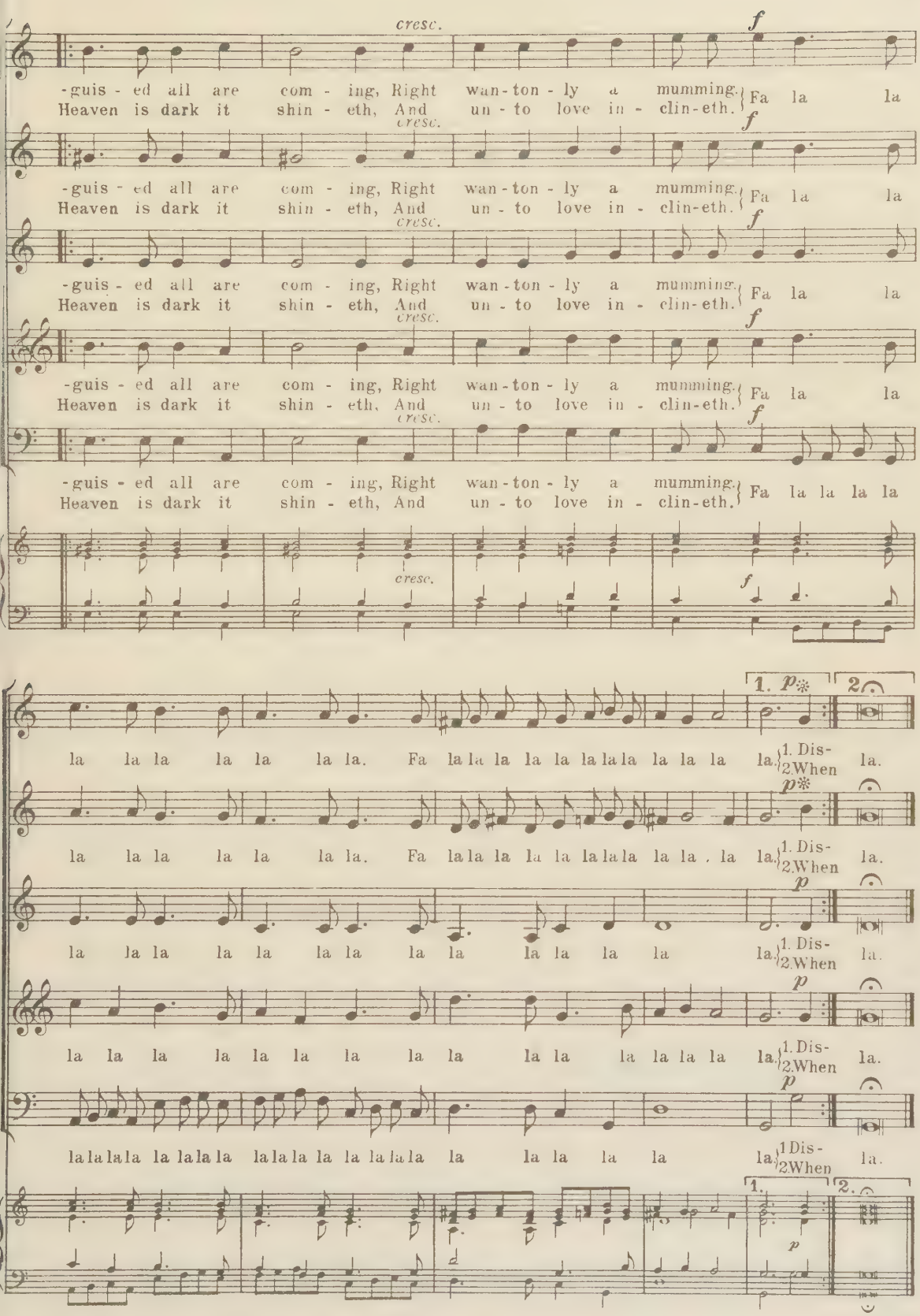
la la la la la la la la la la. 1. To 2. Through la. 1. Dis- 2. When

la la la la la la la la la la. 1. To 2. Through la. 1. Dis- 2. When

la la la la la. 1. To 2. Through la. 1. Dis- 2. When

1. 2.

*In this repeat the Cantus and Quintus interchange parts.



*In this repeat the Cantus and Quintus interchange parts.

No. 3. SWEET LOVE, I WILL NO MORE.

Moderate speed.

SOPRANO. (CANTUS)

SOPRANO. (QUINTUS)

ALTO. (ALTUS)

ALTO or TENOR. (TENOR)

BASS. (BASSUS)

PIANOFORTE. (*For rehearsal only*)

p Sweet love, I will no

p I will no more ab - use thee,

p I will no more ab - use thee,

p Sweet

p

p Sweet love, I

more ab - use thee, I will no more ab - use

ab - use thee, Sweet love, I will no

I will no more ab - use thee, ab - use

love, Sweet love,

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will no more ab - use thee, I will no more ab-use thee,

thee, I will no more ab - use thee, Sweet love, I

more ab - use thee, I will no more ab - use thee, I

thee, I will no more ab - use thee,

Sweet love, I will no more ab -

no more ab - use thee,

will no more ab - use thee, *mf* Nor with my

will no more ab - use thee, *mf* Nor with my

I will no more ab - use thee, *mf* Nor with my voice ac -

-use thee, *mf* Nor with my voice ac -

mf

mf

Nor with my voice ac - cuse thee, nor with my

voice ac - cuse thee, nor with my voice, nor with my

voice ac - cuse thee, nor with my voice ac - cuse thee, ac - -

- cuse thee, nor with my voice ac - cuse

- cuse thee, nor with my voice ac -

p *cresc.*

voice ac-cuse thee, But tune my notes un - to thy praise, but tune my

p *cresc.*

voice ac-cuse thee, But tune my notes un - to thy praise, but tune my

p *cresc.*

- - cuse thee, But tune my notes un - to thy praise, but tune my

p *cresc.*

thee, But tune my notes un - to thy praise, but tune my

cresc.

- cuse thee, But tune my

p *cresc.*

f

notes un - to thy praise, and tell the world love ne'er de - cays, and tell the

f

notes un - to thy praise, and tell the world love ne'er de -

f

notes un - to thy praise, and tell the

f

notes un - to thy praise, and tell the world love

f

notes un - to thy praise, and tell the world love ne'er de-cays,

f

world love ne'er de - cays, and tell the world love ne'er de - -

-cays, and tell the world love ne'er de - cays, de-cays, and tell the

world love ne'er de-cays, and tell the world, and tell the

ne'er de-cays, and tell the world love ne'er de - -

and tell the world love ne'er de-cays,

-cays, and tell the world love ne'er de - cays, and tell the world love ne'er de - cays, de -

world love ne'er de - cays, and tell the world love ne'er de - cays, love ne'er de - -

world love ne'er de-cays, and tell the world love ne'er de -

-cays, and tell the world love ne'er de-cays, and tell the world love ne'er de-

love ne'er de-cays, love ne'er de - cays:

p

-cays: Sweet love doth con - cord ev - er che - rish,

p

-cays: Sweet love doth con - cord ev - er che - rish,

p

-cays: Sweet love doth con - cord ev - er che - rish, what want - eth

p

-cays: Sweet love doth con - cord ev - er che - rish, what want - eth

p

Sweet love doth con - cord ev - er che - rish, what want - eth

p

what want-eth con - cord soon doth pe - rish, what want-eth

what want-eth con - cord soon doth pe - -

con - cord soon doth pe - rish, soon doth pe - rish, what

con-cord soon doth pe - rish, soon doth pe - rish,

con-cord soon doth pe - - rish, what want-eth con -

con-cord, con-cord, what want-eth con - cord soon doth pe - rish.

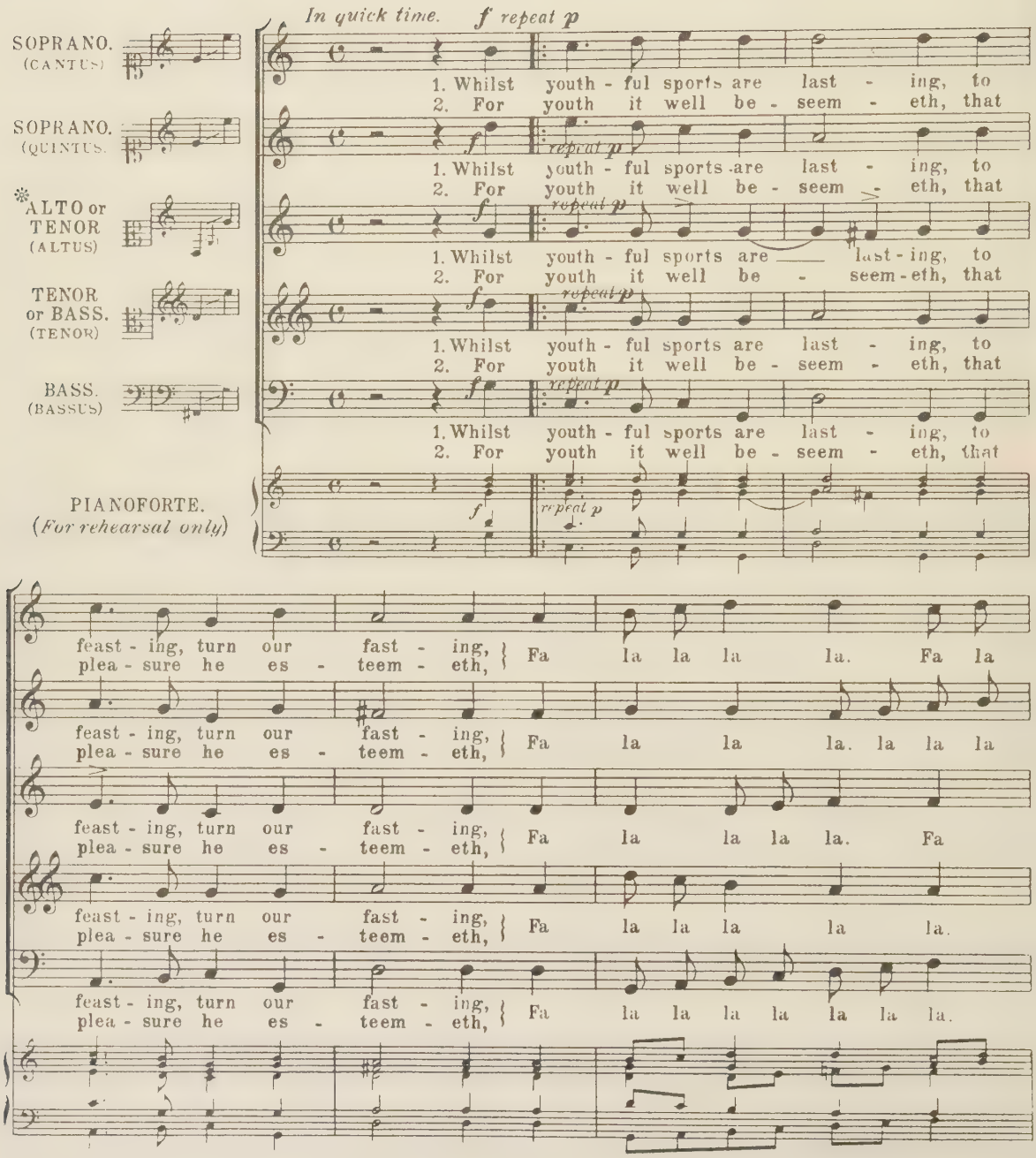
-rish, what want-eth con - cord soon doth pe - rish.

want-eth con-cord, what want-eth con-cord soon doth pe - rish.

what want-eth con - cord soon doth pe - rish.

-cord soon doth pe - - rish.

No 4. WHILST YOUTHFUL SPORTS.



*This part will come within reach of female voices if for the low D in the last bar but two the octave is substituted.

N.B. The words of the second stanza must not be sung until the *entire* ballet, with repeats, has been sung to the words of the first stanza.

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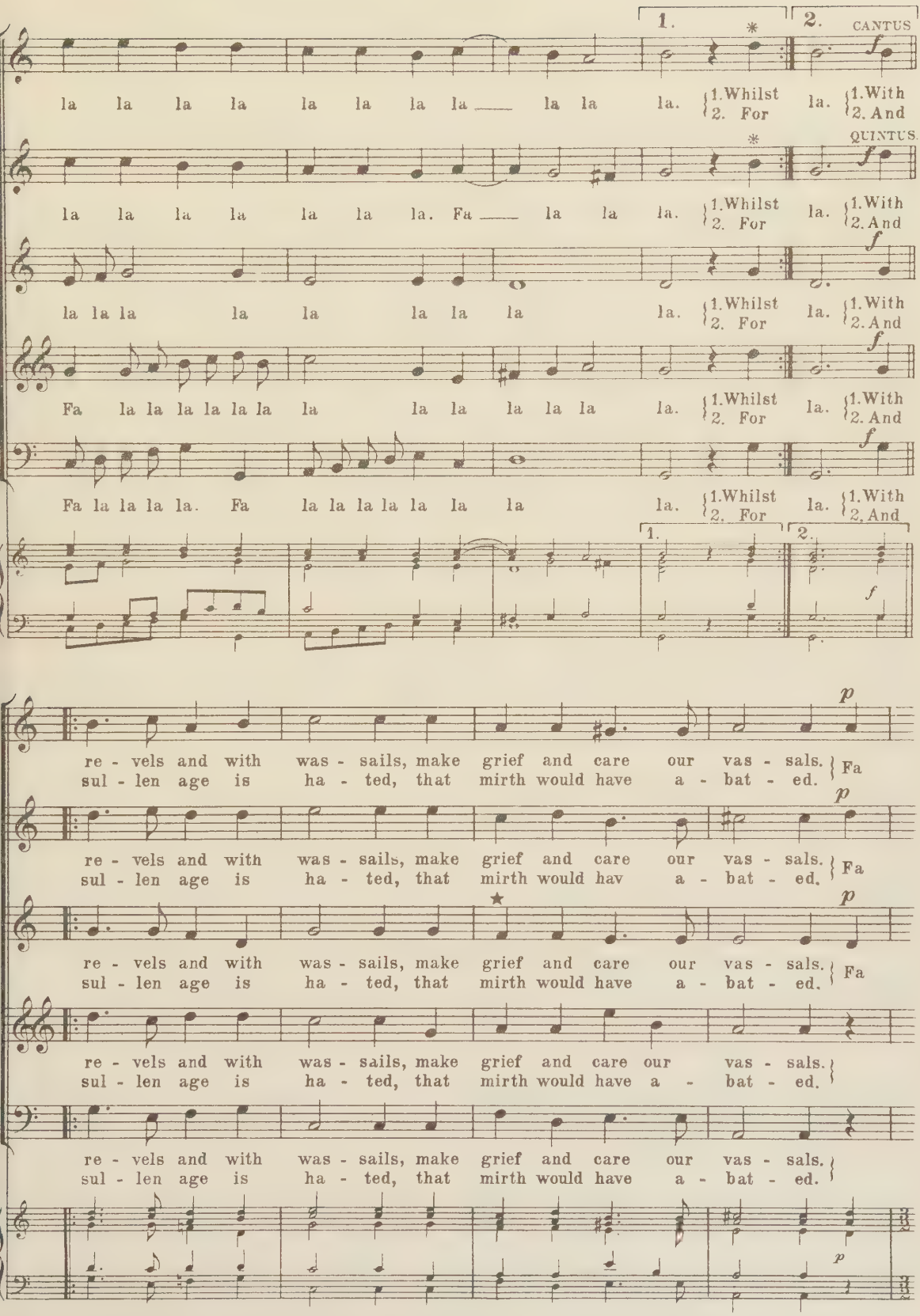
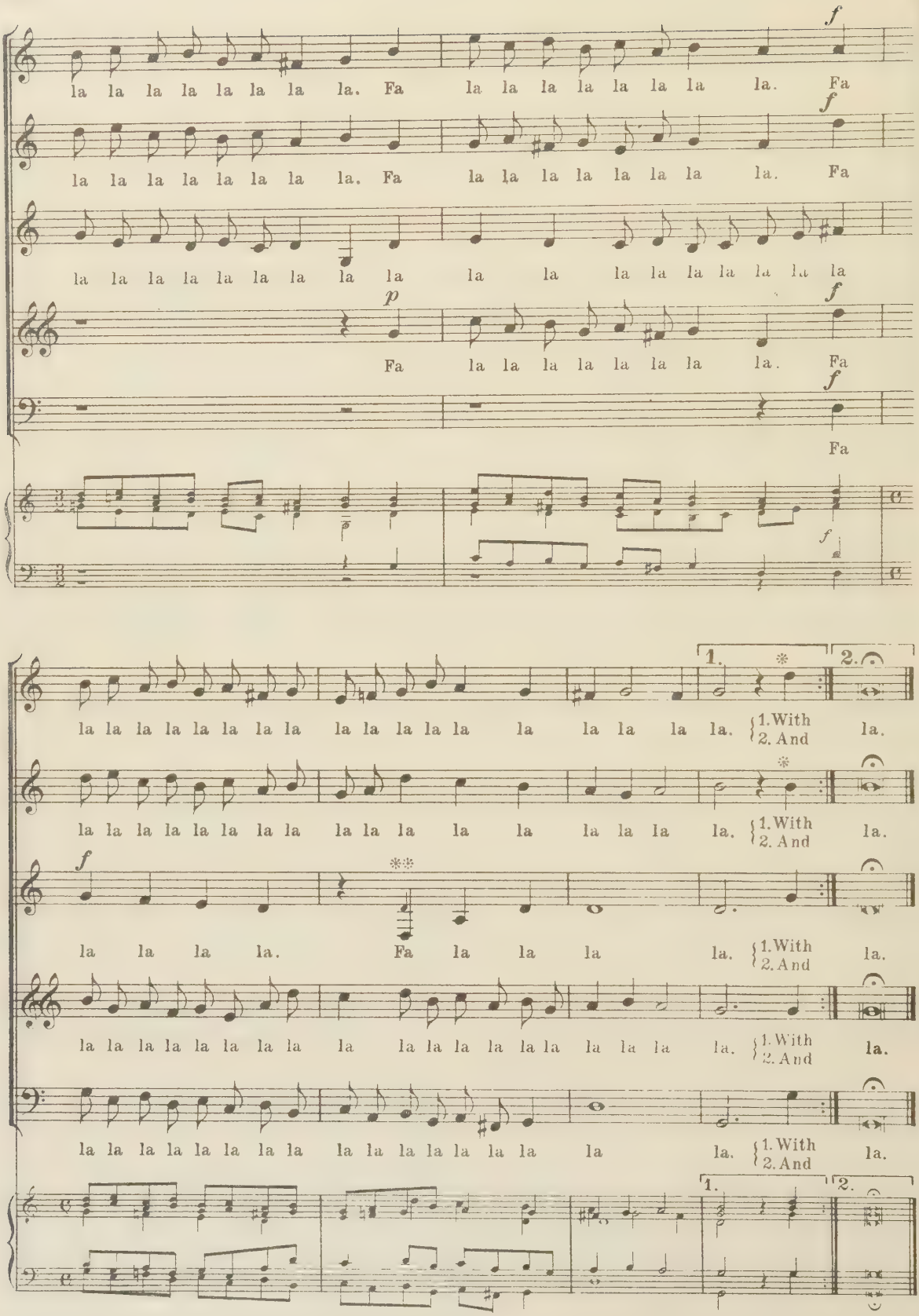


*In this repeat the Cantus and Quintus interchange parts.

★*Misprinted* G E *(first time) in both editions.*



*In this repeat the Cantus and Quintus interchange parts.
**See note on first page of this Ballet.

Nº 5. ON THE PLAINS, FAIRY TRAINS.

Words by
BARNABE BARNES.
(*Circa* 1569-1609)

SOPRANO. (CANTUS)
SOPRANO. (QUINTUS)
ALTO. (ALTUS)
TENOR or BASS. (TENOR)
BASS. (BASSUS)
PIANOFORTE. (*For rehearsal only.*)

Rather fast. *p repeat pp*

On the plains Fai-ry trains were a-tread-ing mea-sures, were a-tread-ing mea-sures, Sa-tyrs play'd, Fai-ries

On the plains Fai-ry trains were a-tread-ing mea-sures, Sa-tyrs play'd, Fai-ries

On the plains Fai-ry trains were a-tread-ing mea-sures, Sa-tyrs play'd, Fai-ries

On the plains Fai-ry trains were a-tread-ing mea-sures, Sa-tyrs play'd, Fai-ries

On the plains Fai-ry trains were a-tread-ing mea-sures, Sa-tyrs play'd, Fai-ries

p *repeat pp*

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stay'd, at the stops set lei - sures. Fa la. Fa la. Fa la.

stay'd, at the stops set lei - sures. Fa la. Fa la. Fa la.

stay'd, at the stops set lei - sures. Fa la. Fa la. Fa

stay'd, at the stops set lei - sures. Fa la. Fa la. Fa

stay'd, at the stops set lei - sures. Fa la. Fa la. Fa

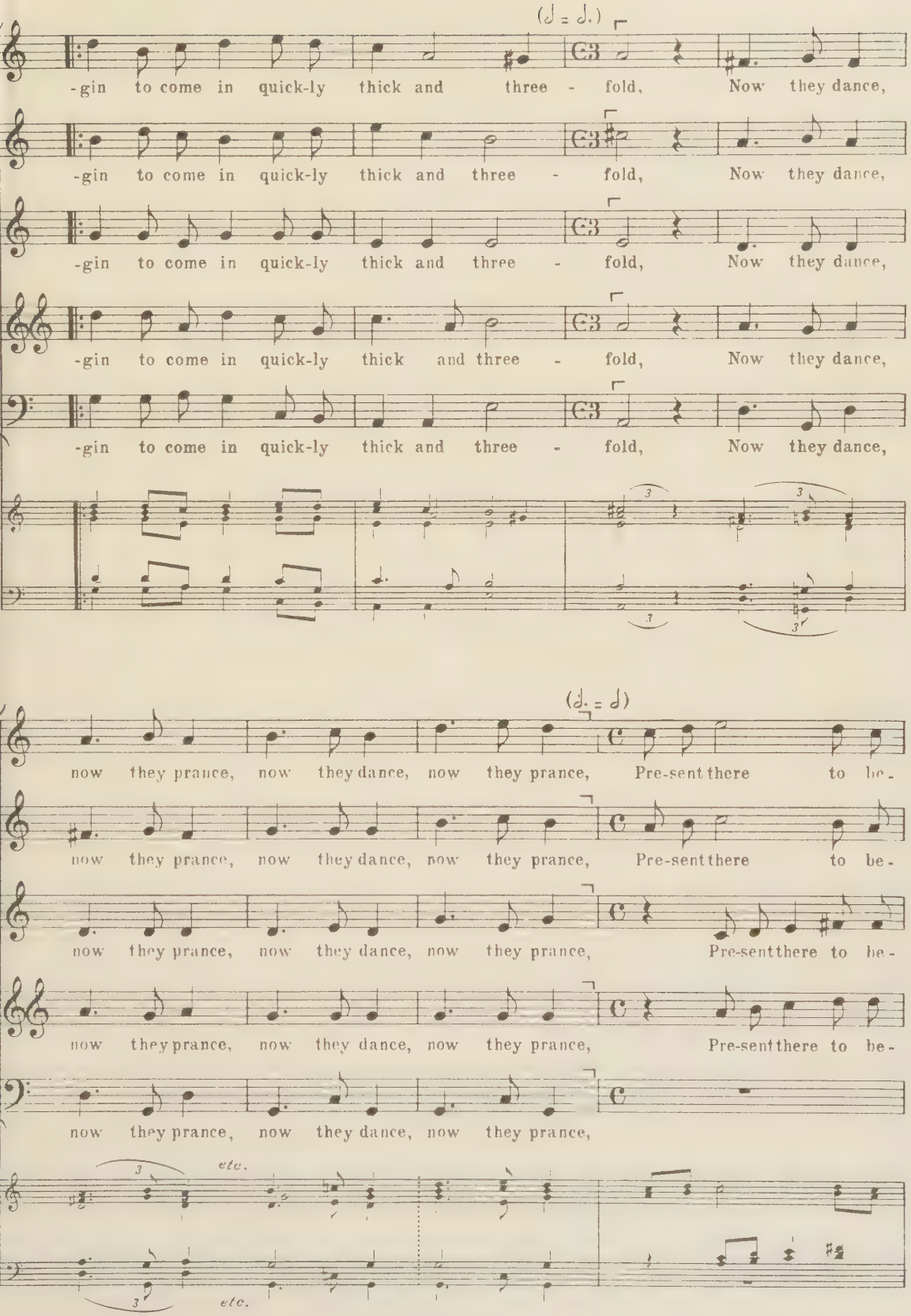
Fa la. Fa la la la la. On the la. Nymphs be-

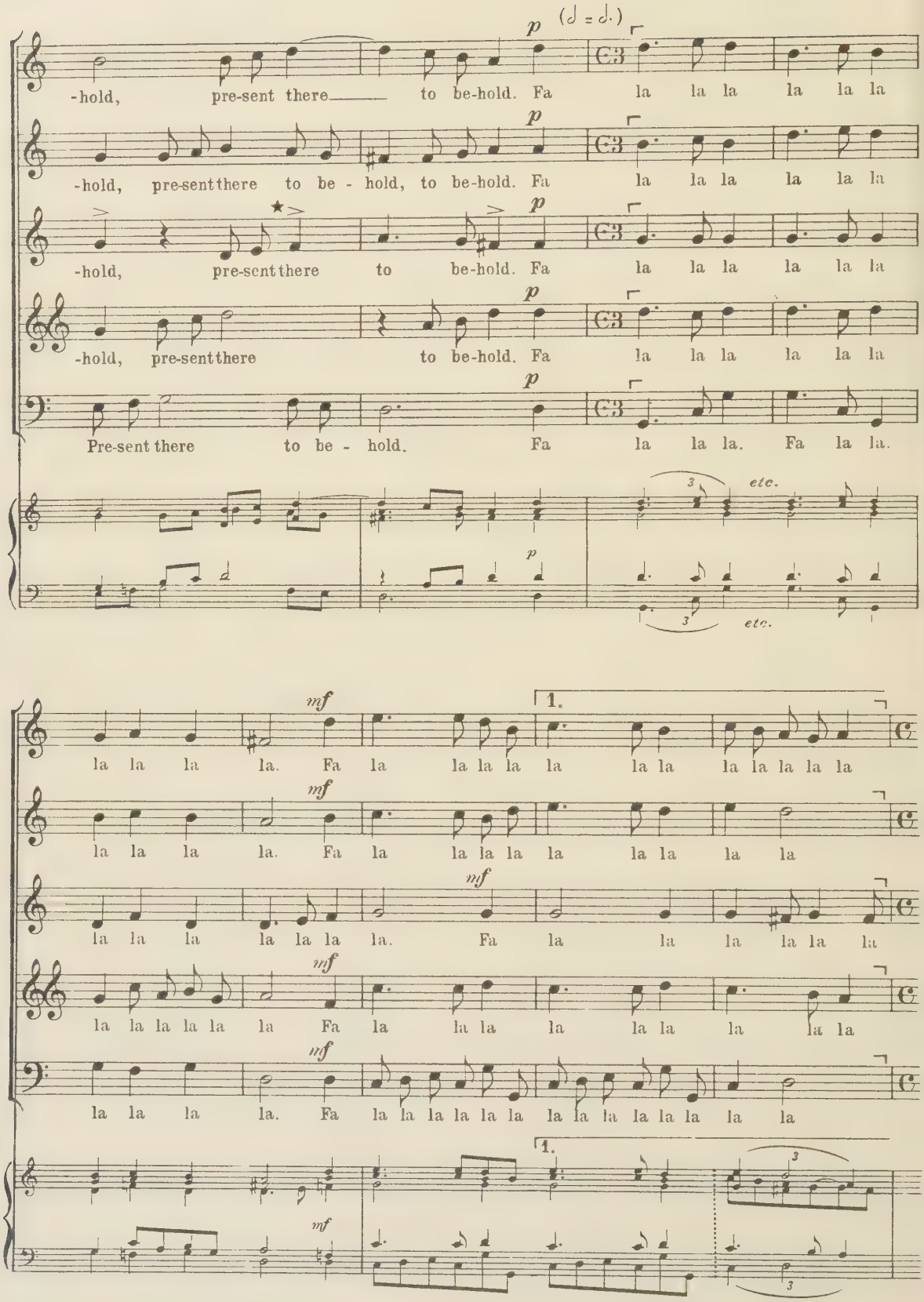
Fa la. Fa la la la la la la. On the la. Nymphs be-

la. Fa la la la. On the la. Nymphs be-

la. Fa la la la la la la. On the la. Nymphs be-

la. Fa la la la la la. On the la. Nymphs be-


(𝅗𝅥 = 𝅗𝅥.)
-gin to come in quick-ly thick and three - fold, Now they dance,
-gin to come in quick-ly thick and three - fold, Now they dance,
-gin to come in quick-ly thick and three - fold, Now they dance,
-gin to come in quick-ly thick and three - fold, Now they dance,
-gin to come in quick-ly thick and three - fold, Now they dance,
(𝅗𝅥. = 𝅗𝅥)
now they prance, now they dance, now they prance, Pre-sent there to be-
now they prance, now they dance, now they prance, Pre-sent there to be-
now they prance, now they dance, now they prance, Pre-sent there to be-
now they prance, now they dance, now they prance, Pre-sent there to be-
now they prance, now they dance, now they prance,
etc.
etc.



*F♯ *in both editions.*

(♩. = ♩)

2.

pp

la. Nymphs be - la la la la la la la. Fa

la. Nymphs be - la la la la la la la la la la. Fa

la. Nymphs be - la la la la la la la. Fa

la. Nymphs be - la la la la la la la. Fa

la. Nymphs be - la la la la la la la la la. Fa

2.

pp

la la la la la la la la la la la la la la.

la la la la la la la la la la la.

la la la la la la la la la.

la la la la la la la la la la la.

la la la la la la la la la la la la la la la.

No 6. SWEET HEART ARISE.

SOPRANO. (CANTUS)

SOPRANO. (QUINTUS)

ALTO. (ALTUS)

TENOR. (TENOR)

BASS. (BASSUS)

PIANOFORTE. *(For rehearsal only.)*

Very moderate speed. *mf*

Sweet heart a - rise, why

mf

Sweetheart a - rise, why do you sleep? sweet heart a - rise, why

mf

Sweetheart a - rise, why do you sleep, why

mf

do you sleep, why do you sleep? sweet heart a - rise ___ why do you

do you sleep, - why do you sleep? sweet heart a - rise, why

do you sleep, why do you ___ sleep? sweet heart a - rise, sweet

mf

Sweet heart a rise, why do you sleep? sweetheart a - rise,

mf

Sweetheart a - rise,

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sleep, why do you sleep? why do you sleep, why do you sleep? When

do you sleep? sweet heart a - rise, why do you sleep, you sleep?

heart a - rise, why do you sleep, why do you sleep?

why do you sleep, why do you sleep, why do you sleep? When

sweet heart a - rise, why do you sleep, why do you sleep?

lov - ers wan - ton sports do keep, when lov - ers wan - ton

When lov - ers wan - ton sports do keep, when

When lov - ers wan - ton sports do keep, when

lov - ers wan - ton sports do keep, when lov - ers wan - ton sports do

sports do keep, when lov - ers wan - ton sports do keep,

lov - ers wan - ton sports do keep, do keep,

f

lov-ers wan-ton sports, when lov-ers wan-ton sports do keep, do keep, The

f

keep, when lov-ers wan-ton sports do keep, do keep, The

f

The

f

The Sun doth shine, the birds do

f

The Sun doth shine, the birds do

Sun doth shine, the birds do sing, the Sun doth shine, the birds do sing,

Sun doth shine, the birds do sing,

Sun doth shine, the birds do sing,

sing, do_ sing, the birds do sing, the birds do sing, do

sing, do_ sing, the birds do sing, the birds do

p

do_ sing, do_sing, the birds do_ sing, the birds do sing, the

the birds do_ sing, do

the birds do_ sing, do_ sing,

p

sing, the birds do_ sing, the birds do_ sing, do

p

sing, the birds do sing, the birds do

birds do_ sing, the birds do_ sing, the birds do

p

sing, the birds do sing, do

p

the birds do_ sing, do

p

sing, and May de-light and joy doth bring, and joy

sing, and May de-light and joy doth bring, and May de - light and

sing, and May de-light and joy doth bring, and May de-light and

sing, and May de - light and joy doth bring, and May de -

sing, and May de-light and joy

(♩ = ♩.) (♩. = ♩)

f

doth bring. Then join we hands and dance till night,

joy doth bring. Then join we hands and dance till night,

joy doth bring. Then join we hands and dance till night, 'Tis pi-ty love-

-light and joy doth bring. Then join we hands and dance till night, 'Tis

doth bring. Then join we hands and dance till night,

f

'Tis pi - ty love should want his right, want his right, 'Tis

— 'Tis pi - ty love — should want his

— should want his right, should want his — right, should want his

pi - ty love should want his right, 'Tis pi - ty love should want his right, his

— 'Tis pi - ty love should want his right, should

pi - ty love should want his right, 'Tis pi - ty love should want his right.

right, his right, 'Tis pi - ty love should want his right.

right, 'Tis pi - ty love should want his. right.

right, 'Tis pi - ty love — should want his right, should want his right.

want his right.

No. 7. GIVE ME MY HEART.

SOPRANO. (CANTUS)

SOPRANO. (QUINTUS)

TENOR. (ALTUS)

TENOR. (TENOR)

BASS. (BASSUS)

PIANOFORTE. (*For rehearsal only*)

f repeat p

1. Give me my heart, and I will go, and I ___ will go, give me my heart, and I will go, or
2. Now is there hope we shall a - gree, we shall ___ a - gree, now is there hope we shall a - gree, when

f repeat p

1. Give me my heart, and I will go, and
2. Now is there hope we shall a - gree, we

f repeat p

1. Give me my heart, and I will go, and
2. Now is there hope we shall a - gree, we

f repeat p

1. Give me my heart, and I will go, and
2. Now is there hope we shall a - gree, we

f repeat p

heart, and I will go, give me my heart, my heart, give me my heart, or
-gree, we shall a - gree, now is there hope, there hope, now is there hope we

I will go, give me my heart, and I will go, or else for-
shall a - gree, now is there hope we shall a - gree, when dou - ble

I will go, give me my heart, and I will go, or else for-
shall- a - gree, now is there hope we shall a - gree, when dou - ble

f repeat p

1. Give me my heart, and I will go, and I will go, or
2. Now is there hope we shall a - gree, we shall a - gree, when

N.B. The words of the second stanza must not be sung until the *entire* ballet, with repeats, has been sung to the words of the first stanza.

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else for - sake your wont - ed no,
dou - ble no im - part - eth yea, } no no

else for - sake your wont - - ed no,
dou - ble no im - part - - eth yea, } no no no

- sake your wont-ed no, your wont - ed no,
no im - part-eth yea, im - part - eth yea, } no no

- sake your wont - - ed no,
no im - part - - eth yea, } no no no no

else for-sake your wont - ed no,
dou - ble no im - part - eth yea, } no no no no no

1. 2.

no no no no no no no no no. no.

— no no no no no no no no no. no.

p

no no no no no no no no no no. 1. But 2. If

p

no no no no no no no no no no no no no no no no no no. 1. But 2. If

p

no no no no no no no no no no no no no no no no no no. 1. But 2. If

1. 2.

p

* In this repeat the Cantus and Quintus interchange parts.

* ♯ *in Cantus only*

CANTUS.

p

1. But since my dear doth doubt me, doubt
2. If that be so my dear-est, dear -

QUINTUS.

p

1. But since my dear doth doubt
2. If that be so my dear -

since my dear doth doubt me, but since my dear doth doubt
that be so my dear - est, if that be so my dear - -

since my dear doth doubt me doth doubt me,
that be so my dear - est, my dear - est,

since my dear doth doubt me,
that be so my dear - est,

f

me, with no no no I'll
- est, with no no no thou

f

me, with no no no I mean to
- est, with no no no my heart thou

f

me, with no no no I mean to flout thee,
- est, with no no no my heart thou cheer - - est,

f

with no no no I'll flout, with no no no I mean to
with no no no my heart, with no no no my heart thou

f

with no no no I mean to flout thee,
with no no no my heart thou cheer - est,

f

flout thee, with no no no I'll flout thee, with no no no I
cheer-est, with no no no thou cheer-est, with no no no my

flout thee, with no no no, with no no no I mean to
cheer-est, with no no no, with no no no my heart, my

with no no no I mean to flout thee, with no no
with no no no my heart thou cheer - est, with no no

flout thee, with no no no, with no no no I mean to
cheer - est, with no no no, with no no no my heart thou

with no no no I mean to flout
with no no no my heart thou cheer - -

1. 2.

mean to flout thee.
heart thou cheer - est. } no no no no no no no no no no no no no. no.

flout, to flout thee.
heart thou cheer - est. } no no no no no no no no no no no no no. no.

p

no I mean to flout thee.
I'll flout thee.
no my heart thou cheerest. } with no no no no no no no no. 1. But 2. If no.

p

flout thee.
cheer - - est. } no no no no no no no no no no. 1. But 2. If no.

p

thee.
- - - est. } no no no no no no no no no no. 1. But 2. If no.

1. 2.

p

*In this repeat the Cantus and Quintus interchange parts.
**In the repeat in the first stanza the small notes are to be used.

No. 8. HARK ALL YE LOVELY SAINTS.

Rather fast.

SOPRANO. (CANTUS)

1. Hark all ye love - ly saints a - bove, Di - an - a hath a - greed with love, hath a - greed with love, his
2. See, see, your Mis - tress bids you cease, And wel - come love with love's in - crease, love with love's in - crease, Di -

SOPRANO. (QUINTUS)

1. Hark all ye love - ly saints a - bove, Di - an - a hath a - greed with love, hath a - greed with love, his
2. See, see, your Mis - tress bids you cease, And wel - come love with love's in - crease, love with love's in - crease, Di -

ALTO. (ALTUS)

1. Hark all ye love - ly saints a - bove, Di - an - a hath a - greed with love, hath a - greed with love, his
2. See, see, your Mis - tress bids you cease, And wel - come love with love's in - crease, love with love's in - crease, Di -

TENOR or BASS. (TENOR)

1. Hark all ye love - ly saints a - bove, Di - an - a hath a - greed with love, hath a - greed with love, his
2. See, see, your Mis - tress bids you cease, And wel - come love with love's in - crease, love with love's in - crease, Di -

BASS. (BASSUS)

1. Hark all ye love - ly saints a - bove, Di - an - a hath a - greed with love, hath a - greed with love, his
2. See, see, your Mis - tress bids you cease, And wel - come love with love's in - crease, love with love's in - crease, Di -

PIANOFORTE. (*For rehearsal only*)

MADE IN ENGLAND

N.B. The words of the second stanza must not be sung until the *entire* ballet with repeats has been sung to the words of the first stanza

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dim. *p*

fi - ery wea - pon to re - move, to re - move.
- an - a hath pro - cur'd pro - cur - ed your peace. } Fa la la la la

p

fi - ery wea - pon to re - move.
- an - a hath pro - cur'd your peace. } Fa la la la la la la

p

fi - ery wea - pon to re - move.
- an - a hath pro - cur'd your peace. } Fa

p

fi - ery wea - pon to re - move.
- an - a hath pro - cur'd your peace. } Fa la la la la la la la

p

fi - ery wea - pon to re - move.
- an - a hath pro - cur'd your peace. } Fa la la la la la la

p

cresc.

la la la la la. Fa

la la la la la la la la la la la la.

cresc.

la la la la la la la la la la la la. Fa la la la la

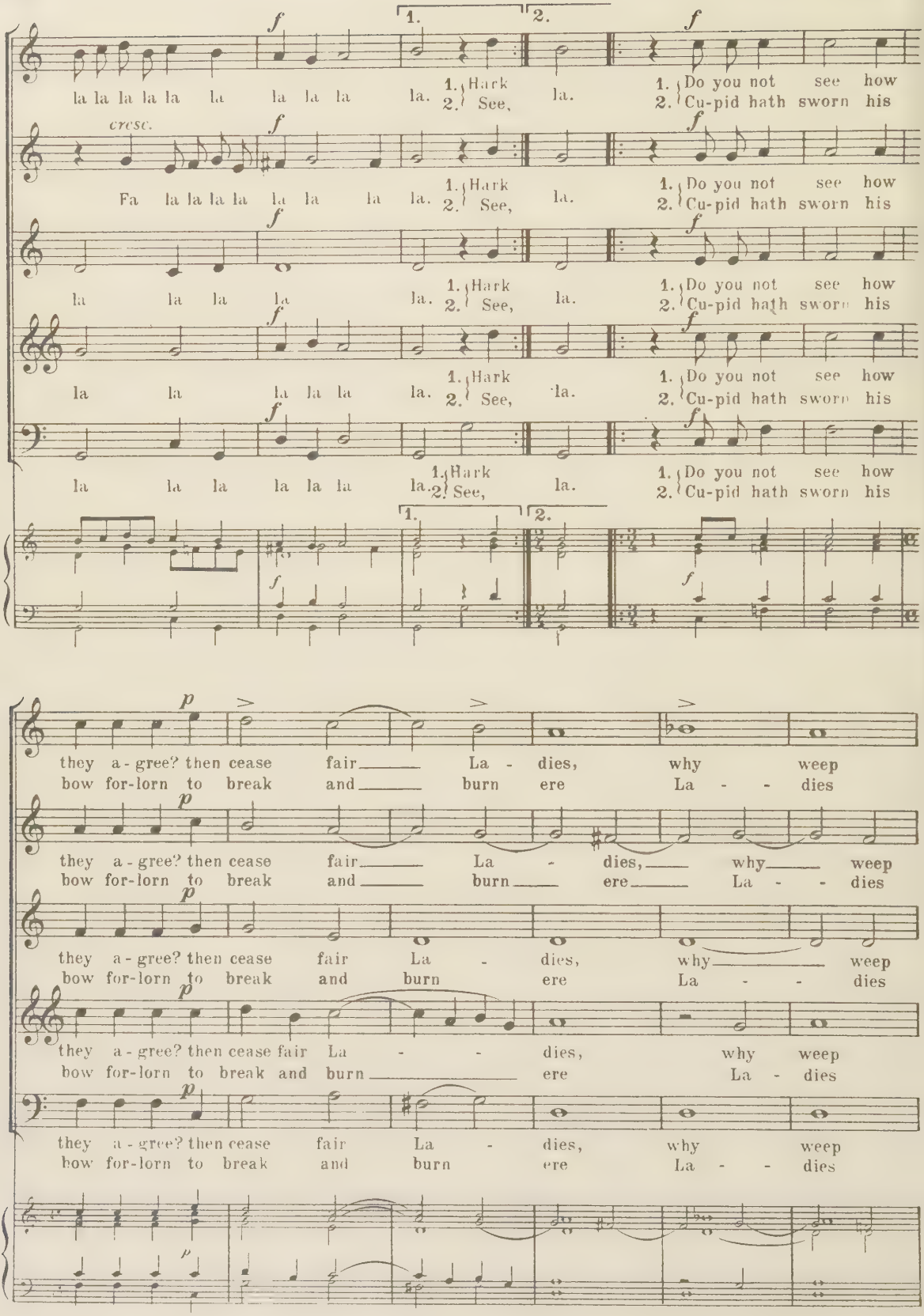
cresc.

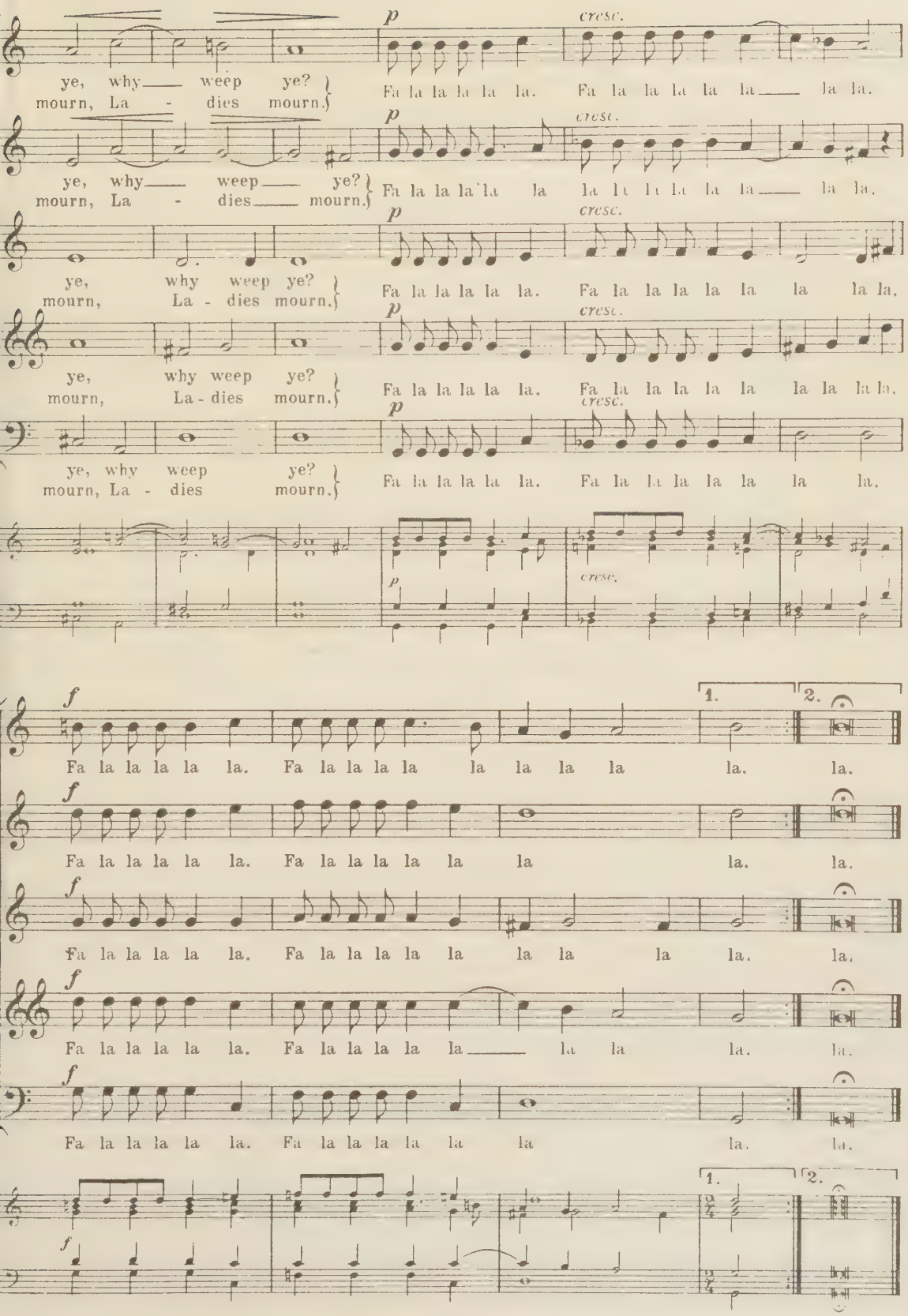
la. Fa la la la la la la la la la la la la

cresc.

la la. Fa la la la la la la

cresc.


la la la la la la la la la la. 1. Hark 2. See, la. 1. Do you not see how 2. Cu-pid hath sworn his
cresc.
Fa la la la la la la la la. 1. Hark 2. See, la. 1. Do you not see how 2. Cu-pid hath sworn his
la la la la la. 1. Hark 2. See, la. 1. Do you not see how 2. Cu-pid hath sworn his
la la la la la la. 1. Hark 2. See, la. 1. Do you not see how 2. Cu-pid hath sworn his
la la la la la la la. 1. Hark 2. See, la. 1. Do you not see how 2. Cu-pid hath sworn his
they a-gree? then cease fair La - dies, why weep
bow for-lorn to break and burn ere La - - dies
they a-gree? then cease fair La - dies, why weep
bow for-lorn to break and burn ere La - - dies
they a-gree? then cease fair La - dies, why weep
bow for-lorn to break and burn ere La - - dies
they a-gree? then cease fair La - - dies, why weep
bow for-lorn to break and burn ere La - dies
they a-gree? then cease fair La - dies, why weep
bow for-lorn to break and burn ere La - - dies


p
cresc.
ye, why weep ye?
mourn, La - dies mourn.
Fa la la la la la. Fa la la la la la la la la.
ye, why weep ye?
mourn, La - dies mourn.
Fa la la la la la la la la la la la la la.
ye, why weep ye?
mourn, La - dies mourn.
Fa la la la la la. Fa la la la la la la la la.
ye, why weep ye?
mourn, La - dies mourn.
Fa la la la la la. Fa la la la la la la la la la la.
ye, why weep ye?
mourn, La - dies mourn.
Fa la la la la la. Fa la la la la la la la.
f
1.
2.
Fa la la la la la. Fa la la la la la la la la la. la.
Fa la la la la la. Fa la la la la la la la. la.
Fa la la la la la. Fa la la la la la la la la la la. la.
Fa la la la la la. Fa la la la la la la la la. la.
Fa la la la la la. Fa la la la la la la la. la.

No. 9. SAY DAINTY DAMES.

Very moderate speed.

SOPRANO. (CANTUS)

Say dain - ty dames shall we go play, go play, And run a-mong the flowers gay,

SOPRANO. (QUINTUS)

Say dain - ty dames shall we go play, go play, And run a-mong the flow-ers gay, flow -

ALTO. (ALTUS)

Say dain - ty dames shall we go play, And run a-mong the flow-ers gay, and run a -

TENOR. (TENOR)

Say dain - ty dames shall we go play, And run a - mong the flow-ers gay, flow-ers gay, and

BASS. (BASSUS)

Say dain - ty dames shall we go play, And run a-mong the flow-ers gay, and run a - mong the

PIANOFORTE. (*For rehearsal only*)

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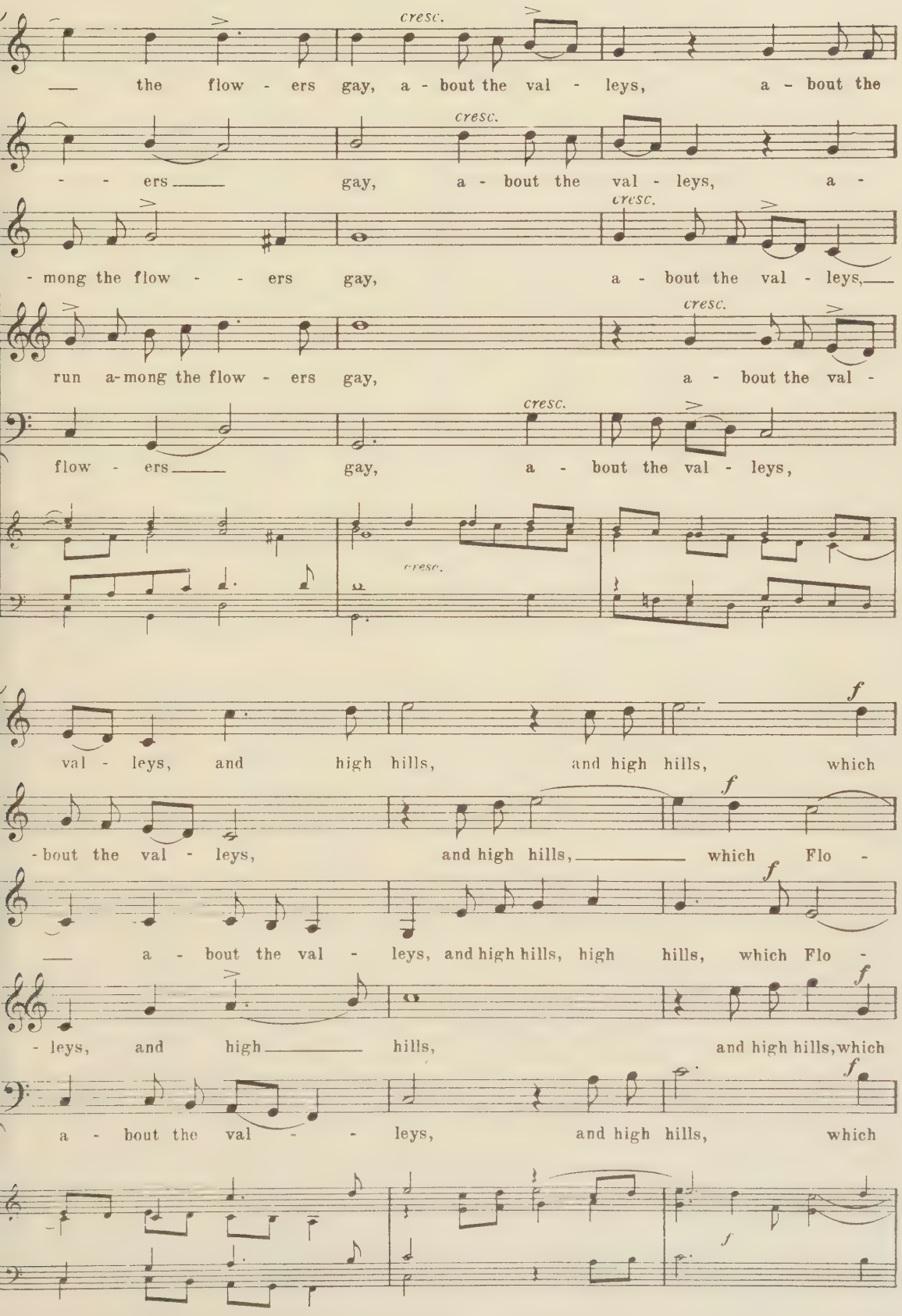

cresc.
the flow - ers gay, a - bout the val - leys, a - bout the
cresc.
- - ers gay, a - bout the val - leys, a -
cresc.
- mong the flow - - ers gay, a - bout the val - leys,
cresc.
run a-mong the flow - ers gay, a - bout the val -
cresc.
flow - ers gay, a - bout the val - leys,
cresc.
f
val - leys, and high hills, and high hills, which
f
- bout the val - leys, and high hills, which Flo -
f
a - bout the val - leys, and high hills, high hills, which Flo -
f
- leys, and high hills, and high hills, which
f
a - bout the val - - leys, and high hills, which
f

(𝅗𝅥 = 𝅗𝅥.)

Flo - ra with her glo - ry fills. Fa la la la la

- ra with her glo - ry fills. Fa la la la la

- ra with her glo - ry fills. Fa la la la

Flo - ra with her glo - ry fills. Fa la la la

Flo - ra with her glo - ry fills. Fa la la la la

1. (𝅗𝅥. = 𝅗𝅥) 2. (𝅗𝅥. = 𝅗𝅥) *p*

la la la la la la la la. Say la. The gen - tle

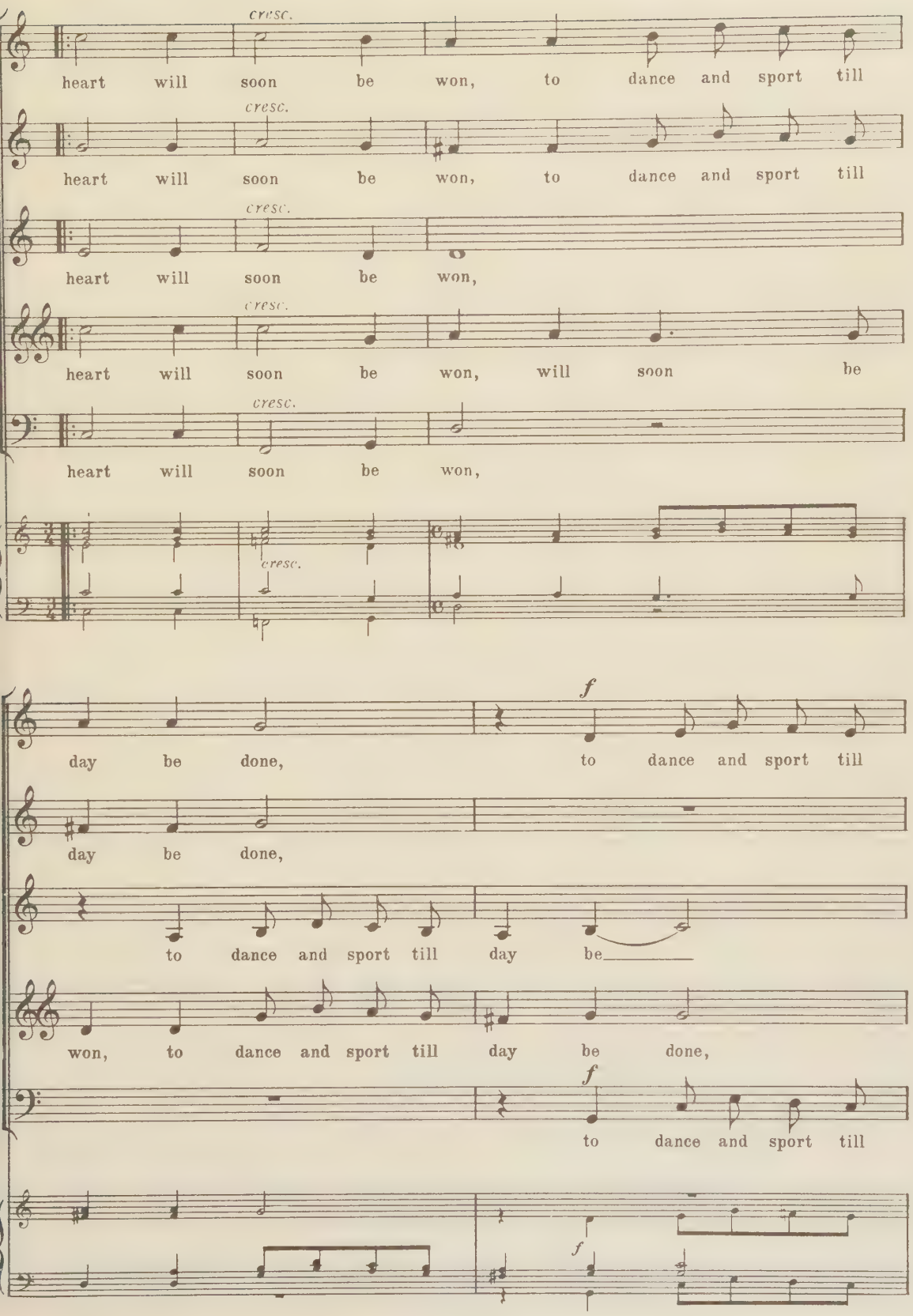
la la la la la la. Say la. The gen - tle

la la la la la la. Say la. The gen - tle

la la la la la la la la la. Say la. The gen - tle

la la la la la la. Say la. The gen - tle

1. 2. *p*


cresc.
heart will soon be won, to dance and sport till
cresc.
heart will soon be won, to dance and sport till
cresc.
heart will soon be won,
cresc.
heart will soon be won, will soon be
cresc.
heart will soon be won,
cresc.
f
day be done, to dance and sport till
day be done,
to dance and sport till day be
won, to dance and sport till day be done,
f
to dance and sport till
f

day be done. Fa la la la la la la la la la la

f

to dance and sport till day be done. Fa la la la la

f

done, to dance and sport till day be done. Fa la la la la

f

till day be done. Fa la la la la la la

day be done. Fa la la la la la. Fa la la la la

1. 2.

p

la la la la la la la la la la. The gen - tle la.

p

la la la la la la la la la la la. The gen - tle la.

p

la la la la la la la la la la. The gen - tle la.

p

la la la la la la la la la. The gen - tle la.

p

la. Fa la la la la la. Fa la la la la la. The gen - tle la.

1. 2.

p

* In this repeat the Cantus and Quintus interchange parts.

Nº 10. PHYLLIS GO TAKE THY PLEASURE.

In quick time.

SOPRANO. (CANTUS)

Phyl - lis go take thy plea - sure, Phyl - lis go take thy plea - sure, go take thy plea - sure, Phyl - lis go take thy plea - sure, my heart — thou —

SOPRANO. (QUINTUS)

Phyl - lis go take thy plea-sure, go take thy plea - - sure, my heart, my

ALTO. (ALTUS)

Phyl - lis go take thy plea-sure, go take thy plea - sure, Phyl - lis go take thy plea - sure, my heart — thou

TENOR. (TENOR)

Phyl - lis go take thy plea - sure, Phyl - lis go take thy plea-sure, go take thy plea - sure, my —

BASS. (BASSUS)

My — heart — thou

PIANOFORTE. *(For rehearsal only)*

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— hast now bro - ken, my

heart thou now hast bro - ken,

now hast bro - ken, my heart thou now hast

— heart thou now hast bro -

now hast bro - - - ken,

(𝅗𝅥 = 𝅗𝅥.)

heart thou hast now bro - ken, hast bro -

my heart thou now hast bro - - -

bro - ken, my heart thou now hast bro -

- - - ken, my heart, my heart thou now hast bro -

— my heart, my heart thou now hast bro -

(𝅗𝅥 = 𝅗𝅥.)

(𝅗𝅥 = 𝅗𝅥.)

f

-ken, Go fro - lic there sans mea - sure, go fro - lic there sans mea - sure, go

f

-ken, Go fro - lic there sans mea - sure, go fro - lic there sans mea - sure, go

f

-ken, Go fro - lic there sans mea - sure, go fro - lic there sans mea - sure, go

f

-ken, Go fro - lic there sans mea - sure, go fro - lic there sans mea - sure, go

f

-ken, Go fro - lic there sans mea - sure, go

f

(𝅗𝅥. = 𝅗𝅥)

p

fro - lic there sans mea - sure, Those wounds thy looks laid

p

fro - lic there sans mea - sure, Those wounds thy looks

p

fro - lic there sans mea - sure, Those wounds thy looks laid

fro - lic there sans mea - sure,

fro - lic there sans mea - sure,

(𝅗𝅥. = 𝅗𝅥)

p

— o - pen, laid o - pen,

laid o - pen,— laid o - pen, those wounds—

o - pen,— those wounds thy looks laid—

p

Those— wounds— thy looks— laid o - -

p

Those wounds thy looks— laid

those wounds— thy looks laid— o - pen, En-

mf

— thy looks laid o - pen, thy— looks— laid o - pen, En-

mf

— o - pen, those wounds thy looks laid o - pen,— laid o - pen, En-

mf

-pen, those— wounds— thy— looks laid o - pen, En-

mf

o - pen, thy looks laid o - pen, En-

mf

f

-grav - en there Phyl - lis may find, en - grav - en there Phyl - lis may find, may

f

-grav - en there Phyl - lis may find, en - grav - en there Phyl - lis may find, Phyl-lis may

f

-grav - en there Phyl - lis may find, en - grav - en there Phyl - lis may find, Phyl-

f

-grav - en there Phyl - lis may find, en - grav - en there Phyl - lis may find, may

f

-grav - en there Phyl - lis may find, en - grav - en there Phyl - lis may find, Phyl-lis is

f

find, Phyl - lis is fair, but too un - kind,

dim.

find, may find, Phyl - lis is fair, Phyl - lis is fair, but too un -

p

- lis is fair, but too un - kind, but too un - - kind, Phyl -

p

find, Phyl - lis is fair, but too un - kind, but too un - kind, Phyl - lis is

p

fair, but too un - kind, but too un - kind, Phyl - lis is

p

p *cresc.*

Phyl - lis is fair but too un - kind, un-kind, Phyl - lis is fair, but too un-kind, but

p *cresc.*

-kind, un-kind, Phyl - lis is fair but too un-kind, un-kind, Phyl - lis is fair, but too un-

cresc.

-lis is fair, but too un-kind, Phyl - lis is fair, but too un - kind, Phyl - lis is fair, but

cresc.

fair, but too un - kind, Phyl - lis is fair, but too un - kind, but too un - kind, Phyl - lis is

cresc.

fair, but too un - kind, but too un - - kind, Phyl -

cresc.

f

too un - kind, Phyl - lis is fair, but too un-kind, but too un - - kind.

f

-kind, Phyl - lis is fair, but too un - kind, but too un - kind, un - - kind.

f

too un-kind, but too un-kind, Phyl - lis is fair, but too un - - kind.

f

fair, but too un - kind, Phyl - lis is fair, but too un - kind, but too un - kind.

f

-lis is fair, but too un-kind, but too un - kind.

f

Nº 11. IN PRIDE OF MAY.

Moderate speed.

SOPRANO. (CANTUS)

In pride of May, the fields are gay, in pride of May, the fields are gay, in pride of May, the fields are gay, the fields are gay, the

Then La - dy dear, do you ap - pear, then La - dydear, do you ap - pear, then La - dydear, do you ap - pear, do

SOPRANO. (QUINTUS)

In pride of May, the fields are gay, in pride of May, the fields are gay, the fields are gay,

Then La - dy dear, do you ap - pear, then La - dydear, do you ap - pear, do you ap - pear,

ALTO (ALTUS)

In pride of May, the fields are gay, the fields are gay, the fields are gay, in pride of May,

Then La - dy dear, do you ap - pear, do you ap - pear, then La - dydear,

TENOR. (TENOR)

In pride of May, the fields are gay, the fields are gay, the fields are

Then La - dy dear, do you ap - pear, do you ap - pear, then La - dydear, do you ap -

BASS. (BASSUS)

The fields are gay, in pride of May, the fields are

Do you ap - pear, then La - dydear, do you ap -

PIANOFORTE. (*For rehearsal only*)

N.B. The words of the second stanza must not be sung until the *entire* ballet, with repeats, has been sung to the words of the first stanza.

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S. & B. 1491
MADE IN ENGLAND

fields are gay, The birds do sing, do sweet - ly sing,
you ap - pear, In beau - ty like the Spring, the Spring,

The birds do sing, the birds do sing, do sweet - ly sing,
In beau - ty like the Spring, in beau - ty like the Spring,

the fields are gay, The birds do sing, do sweet - ly sing,
do you ap - pear, In beau - ty like the Spring, the Spring,

gay, are gay, The birds do sweet-ly sing, Fa
-pear, ap - pear, In beau-ty like the Spring,

gay, The birds do sing, do sweet - ly sing, Fa
-pear, In beau - ty like the Spring, the Spring,

Fa la la la la la la. Fa la. la.

Fa la la la la la la la la la la.

Fa la la la la la la la la la.

la la la la la la la la la la la. Fa la la

la la la la la la la la. Fa la la

Fa la la la. Fa la la la la la la. {1. In 2. Then la.

Fa la la la la la la. Fa la la la la. {1. In pride of 2. Then La - dy la.

Fa la la la la la. la. {1. So na-ture 2. I well dare

la la la la la la la la la la la la la la la la la. la.

la la la la la la la la la la la la la la la. la. {1. So 2. I

CANTUS.

(𝅗𝅥 = 𝅗𝅥.)

{1. So na - ture would that all things should with joy be-gin the
{2. I well dare say the birds that day more cheer-ful-ly will

QUINTUS.

{1. So na - ture would that all things should with joy be-gin the
{2. I well dare say the birds that day more cheer-ful-ly will

would that all things should, that all things should with joy be-gin the
say the birds that day, the birds that day more cheer-ful-ly will

{1. So na - ture would that all things should with joy be-gin the
{2. I well dare say the birds that day more cheer-ful-ly will

na - ture would that all things should with joy be-gin the
well dare say the birds that day more cheer-ful-ly will

*In this repeat the Cantus and Quintus interchange parts.

(♩. = ♩)

Spring, with joy be-gin the Spring sing, more cheer-ful-ly will sing. } Fa la la la la la la la. Fa la la

Spring, with joy be-gin the Spring sing, more cheer-ful-ly will sing. } Fa la la la la la la la.

Spring, with joy be-gin the Spring sing, more cheerful-ly will sing. } Fa la la la. Fa la la la.

Spring, with joy be-gin the Spring sing, more cheer-ful-ly will sing. } Fa la la la la la la la la la

Spring, with joy be-gin the Spring sing, more cheer-ful-ly will sing. } Fa la la la la la la la la la la. Fa la la

la la la la la. Fa la la la la la la la. la.

Fa la la la la la la la la la la. la.

Fa la la la. Fa la la la la la. { 1. So na-ture 2. I well dare } la.

la. Fa la la la la la la la la la la la. la.

la la la la la la la. Fa la la la la la la la. { 1. So 2. I } la.

*In this repeat the Cantus and Quintus interchange parts.

S. & B. 1491.

Nº 12. SING WE AT PLEASURE.

Brightly, in quick time.

SOPRANO. (CANTUS)

f repeat p

Sing we at plea-sure, at plea - sure, Con-

SOPRANO. (QUINTUS)

f repeat p

Sing we at plea-sure, Con - tent is our

ALTO. (ALTUS)

f repeat p

Sing we at plea-sure, at plea-sure, Con - tent is our

TENOR. (TENOR)

f repeat p

Sing we at plea-sure, at plea-sure, Con - tent is our

BASS. (BASSUS)

f repeat p

Sing we at plea-sure, Con-

PIANOFORTE. (*For rehearsal only*)

f repeat p

-tent is our trea-sure, Con - tent is our trea-sure,

trea-sure, Con - tent is our trea-sure, Fa

trea-sure, Con - tent is our treasure, trea - sure, Fa la la la

trea-sure, Con - tent is our trea-sure, our trea-sure, Fa la la la la

-tent is our trea-sure, Con - tent is our trea-sure, Fa la la la

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Fa la la la la. Fa la la la la la la la la la

la la la la la la la la la la la la. Fa la la la

la la la la la la la la la la la la la la la la la la la la la

la la la la la la. Fa la la la la la la la la la la la la la la

la la la. Fa la la la la la la la. Fa la la la la la la

1. 2. *p*

la la la la la la la la la la la la la la. la. Sweet

p

la la la la la la la la la la la la la la la. la. Sweet

p

la la la la la la la la la la la la la la la la la la. la. Sweet

p

la. Fa la la la la la la la la la la la la. la. Sweet

p

la. Fa la la la la. Fa la la la la la la. la. Sweet

1. 2.

p

cresc.

love shall keep the— ground, whilst we his praises sound, whilst

love shall keep the— ground, whilst we his praises sound,

love shall keep the ground, shall keep the ground, whilst we his praises

cresc.

love shall keep the— ground, whilst we his praises sound, whilst we his

cresc.

love shall keep the ground, whilst we— his praises sound, whilst we—

cresc.

we his praises sound, his prais - es sound, all shep - herds

cresc. *f* *mf*

whilst we his praises sound, his prais - es sound, all shep - herds

cresc. *f* *mf*

sound, whilst we his prais - es sound, all shep - herds

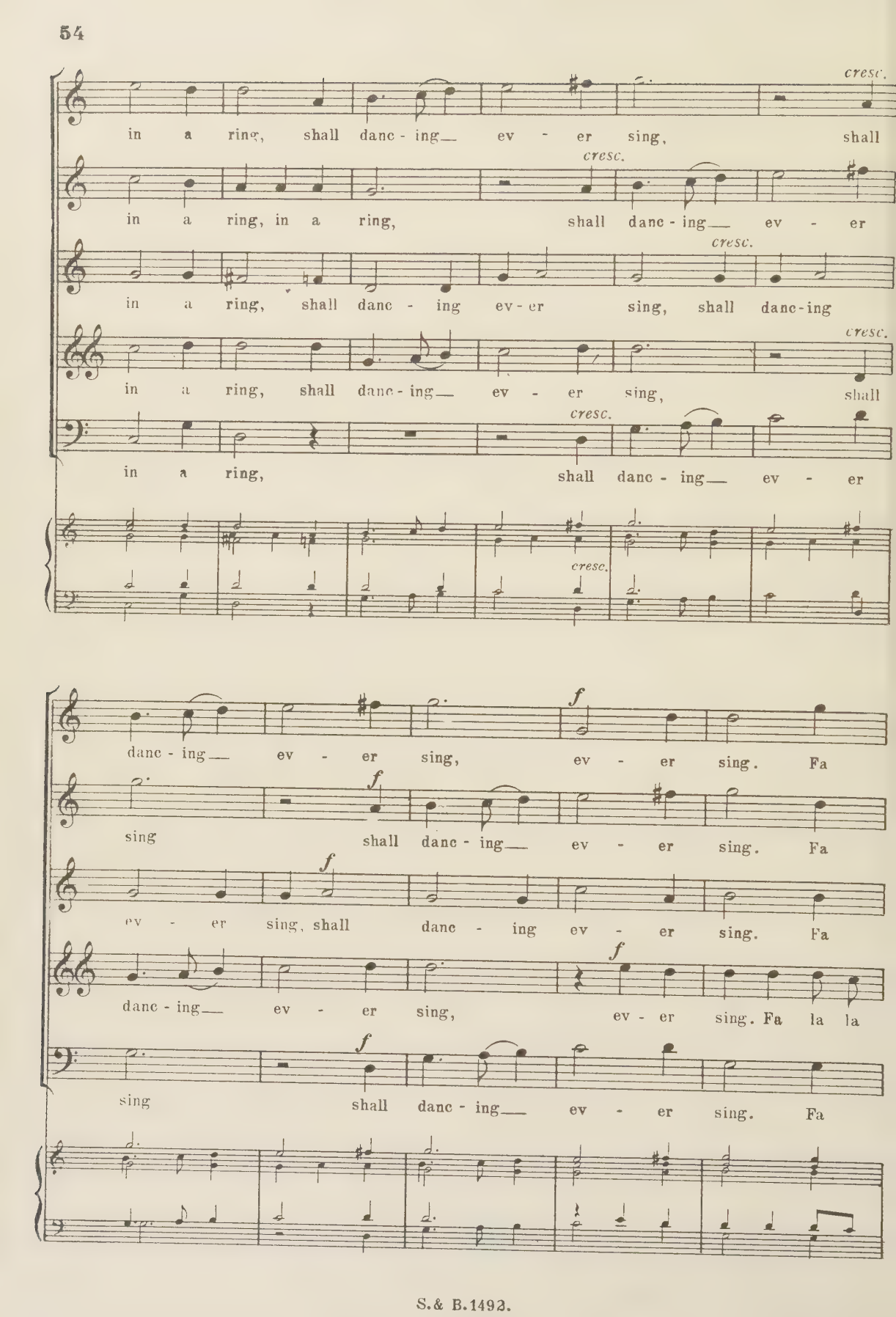
f *mf*

praises sound, whilst we— his praises sound, his prais - es sound, all shep - herds

f *mf*

— his praises sound,— his prais - es sound, all shep - herds

f *mf*


cresc.
in a ring, shall danc - ing ev - er sing, shall
cresc.
in a ring, in a ring, shall danc - ing ev - er
cresc.
in a ring, shall danc - ing ev - er sing, shall danc - ing
cresc.
in a ring, shall danc - ing ev - er sing, shall
cresc.
in a ring, shall danc - ing ev - er
cresc.
f
danc - ing ev - er sing, ev - er sing. Fa
f
sing shall danc - ing ev - er sing. Fa
f
ev - er sing, shall danc - ing ev - er sing. Fa
f
danc - ing ev - er sing, ev - er sing. Fa la la
f
sing shall danc - ing ev - er sing. Fa

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

la la la la la la la la la la la

la la la la la la la la la la la. Fa la la la la la la la la la

la la la la la la. Fa la la la la la la la. Fa la la la. Fa

ff

ff

la la la la la la la la la la la. Sweet la.

ff

p

la la la la la la la la la la la. Sweet la.

ff

p

la la la la la la la la la. Sweet la.

ff

p

la. Fa la la la la la la la la la la la la. Sweet la.

p

la la la la la la la la. Fa la la la. Fa la la la la. Sweet la.

p

In this repeat the Cantus and Quintus interchange parts.

No. 13. NOW IS THE BRIDALS.

Very moderate speed.

SOPRANO. (CANTUS.)

Now is the brid - als of fair Chor-a - lis, Where

SOPRANO. (QUINTUS)

Now is the brid - als of fair Chor-a - lis, Where ev'ry shepherd

ALTO. (ALTUS)

Now is the brid - als of fair Chor-a - lis, Where

TENOR. (TENOR)

BASS. (BASSUS)

PIANOFORTE. *(For rehearsal only)*

ev - 'ry shep-herd tunes his roun - de - lays, his roun - de - lays, his

tunes his roun - de - lays, where

ev - 'ry shep-herd tunes his roun - de - lays,

Where ev - 'ry shepherd tunes his roun - de -

Where ev - 'ry shepherd tunes his

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roun - de - lays, where ev - 'ry shepherd tunes his roun -

ev - 'ry shepherd tunes his roun - de - lays, his

where ev - 'ry shep-herd tunes his roun - de - lays, where

-lays, his roun - de - lays, where ev - 'ry shepherd

roun - de - lays, where ev - 'ry shepherd tunes his roun - de - lays, where

mf *p* *mf*

- de - lays, his roun - de - lays, And I, and I, in

mf *p*

roun - de - lays, his roun - de - lays, And I, and I,

mf *p* *mf*

ev - 'ry shep-herd tunes his roun - de - lays, And I, and I, in

mf *p*

tunes his roun - de - lays, And I, and I,

ev - 'ry shep-herd tunes his roun - de - lays,

mf *p* *mf*

hon-our of my Thor - a - lis, in hon-our of my Thor - a - lis, in

in hon-our of my Thor - a - lis, in hon-our of my

hon-our of my Thor - a - lis, in hon-our of my Thor - a - lis, Thor -

in hon-our of my Thor - a - lis, in hon-our of my

And I,

hon - our of my Thor - a - lis, my Thor - a - lis, Will not for-get to

Thor - a - lis, in hon - our of my Thor - a - lis, Will not for -

- a - lis, in hon - our of my Thor - a - lis, Will not for -

Thor - a - lis, in hon - our of my Thor - a - lis, Will

and I in hon - our of my Thor - a - lis, Will not for-get to

mf

sing her gen - tle praise, For

- get to sing her gen - tle praise,

mf

- get to sing her gen - tle praise, For ere the

mf

not for - get to sing her gen - tle praise, For ere the Sun his

mf

sing her gen - tle praise, For ere the Sun his

mf

dim. *p*

ere the Sun his jour - ney doth re - new, Sweet love shall

mf *dim.* *p*

For ere the Sun his jour - ney doth re - new, Sweet love shall

dim. *p*

Sun, for ere the Sun his jour-ney doth re - new, re - new,

jour-ney doth re - new,

p

jour-ney doth re - new, Sweet love shall act that now I

dim. *p*

act that now I wish, that now I wish, that now I wish, that now I wish, that now I

act that now I wish were true, that now I wish, that now I wish were true,

Sweet love shall act, sweet love shall act that now I wish were true,

p

Sweet love shall act that now I wish, sweet love shall act that now I

wish, sweet love shall

mf

wish were true, Sweet love shall act

mf

Sweet love shall act that now I wish, that now I wish were

mf

were true, that now I wish were true, Sweet

mf

wish were true, Sweet love shall act that now I

mf

act that now I wish, that now I wish, that now I wish were

mf

that now I wish, that now I wish were true,

true, Sweet love shall act that now I

p

love shall act that now I wish were true, Sweet love shall

p

wish, that now I wish, that now I wish were true, Sweet love shall

p

true, that now I

p

p

Sweet love shall act that now I wish were true.

wish, that now I wish, that now I wish, that now I wish were true.

act that now I wish were true, were true.

act, sweet love shall act that now I wish were true.

wish, that now I wish were true.

No. 14. SING SHEPHERDS AFTER ME.

Moderate speed.

SOPRANO. (CANTUS)

f repeat p

Sing shep-herds af - ter me,

SOPRANO. (QUINTUS)

f repeat p

Sing shep-herds af - ter me,

ALTO. (ALTUS)

ALTO or TENOR. (TENOR)

f repeat p

Sing shep-herds af - ter

BASS. (BASSUS)

f repeat p

Sing

PIANOFORTE. (*For rehearsal only*)

f repeat p

sing shep-herds af - ter me,

af - ter me, sing shep-herds af - ter

f repeat p

sing shep-herds af - ter me, sing

me, sing

shep-herds af - ter me, af - -

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sing shep - herds af - ter ___ me, our hearts do

me, sing shep - herds af - ter ___ me, our hearts do

shep - herds af - ter me, sing af - - ter me,

shepherds af - ter me, af - ter me, our hearts do nev - er dis - a -

-ter _____ me, our hearts do nev - er dis - a -

nev - er, our hearts do nev - er, our hearts do nev - er dis -

nev - er dis - a - gree, our hearts do nev - er dis - a -

our hearts do nev - er dis - a - gree, our hearts do nev-er dis - a - gree, dis -

-gree, dis - a - gree, our hearts do nev - er dis - a - gree, dis - a -

-gree.

- a - - gree, Fa la la la la

- - - gree,

- a - gree, Fa la la la la la la la la

- - - gree, Fa la la la la la la la la la la la

Fa la la la la la la la la la la

la la la la. Fa la la la la la la la. Fa la la la la la

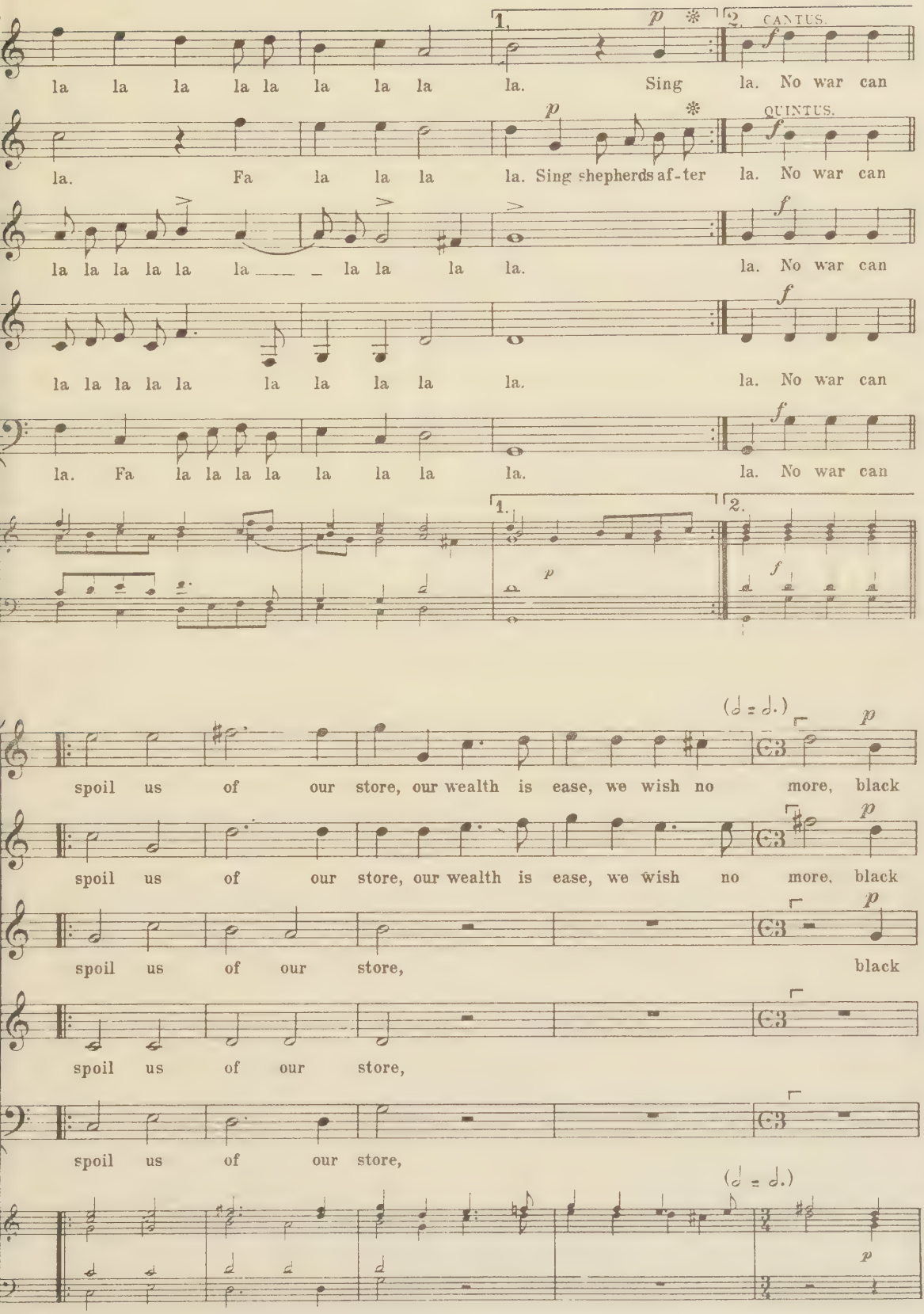
Fa la la la la la la la la. Fa la la la la la la

la la. Fa la la la la la la la la la la. Fa

la la la la la la. Fa la la la la la la la la la la. Fa

la. Fa la la la la la la la la la la la

In bars 4-7 there are several discrepancies between F♯ and F♮ at the various statements of the point of imitation. The version printed here appears to be Weelkes' intention.



*In this repeat the Cantus and Quintus interchange parts.

(♩. = ♩)

f

are our looks, we go not_ brave, we go not brave, a

f

are our looks, we go not_ brave, we go not brave, a

f

are our__ looks, we go not brave, we go not brave, a mer - ry heart is

p *f*

we go not brave, a merry heart is all we

p *f*

we go not brave, a merry heart is all we

(♩. = ♩)

f

mer - ry heart is all we have, a mer - ry heart is all we

mer - ry heart is all we have, a mer - ry heart is all we

all we have, is all we have. Fa

have, a mer - ry heart is all we have. Fa

have, a mer - ry heart is all we have. Fa

have. Fa la la la la la. Fa la la la la la. Fa

have. Fa la la la la la. Fa la la la la la. Fa

la la la la la la la la la la

la la la la la la la la la la

la la la la la la la la la la

la la la la la. Fa la la la la la la la. No war can la

la la la la la. Fa la la la la la la la la. No war can la.

la la la la la la la. No war can la.

la Fa la la la la la. No war can la.

la la la la. No war can la.

*In this repeat the Cantus and Quintus interchange parts.

Nº 15. WELCOME SWEET PLEASURE.

In quick time.

SOPRANO. (CANTUS)

f repeat p

1. Wel - come sweet plea - sure, my wealth and trea - sure,
2. Sor - row con - tent thee, mirth must pre - vent* thee,
3. Grief is dis - dain - ful, sot - tish and pain - ful,

SOPRANO. (QUINTUS)

f repeat p

1. Wel - come sweet plea - sure, my wealth and trea - sure,
2. Sor - row con - tent thee, mirth must pre - vent* thee,
3. Grief is dis - dain - ful, sot - tish and pain - ful,

ALTO. (ALTUS)

f repeat p

1. Wel - come sweet plea - sure, my wealth and trea - sure,
2. Sor - row con - tent thee, mirth must pre - vent* thee,
3. Grief is dis - dain - ful, sot - tish and pain - ful,

TENOR or BASS. (TENOR)

f repeat p

1. Wel - come sweet plea - sure, my wealth and trea - sure,
2. Sor - row con - tent thee, mirth must pre - vent* thee,
3. Grief is dis - dain - ful, sot - tish and pain - ful,

BASS. (BASSUS)

f repeat p

1. Wel - come sweet plea - sure, my wealth and trea - sure,
2. Sor - row con - tent thee, mirth must pre - vent* thee,
3. Grief is dis - dain - ful, sot - tish and pain - ful,

PIANOFORTE. *(For rehearsal only)*

f repeat p

*This word is used with its old meaning– "to go before."

N. B. The words of the second stanza must not be sung until the *entire* ballet, with repeats, has been sung to the words of the first stanza.

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To haste our play - ing, there's no de - lay - ing,
Though much thou griev - est, thou none re - liev - est,
Then wait on plea - sure, and lose no lei - sure,

To haste our play - ing, there's no de - lay - ing,
Though much thou griev - est, thou none re - liev - est,
Then wait on plea - sure, and lose no lei - sure,

To haste our play - ing, there's no de - lay - ing,
Though much thou griev - est, thou none re - liev - est,
Then wait on plea - sure, and lose no lei - sure,

To haste our play - ing, there's no de - lay - ing,
Though much thou griev - est, thou none re - liev - est,
Then wait on plea - sure, and lose no lei - sure,

To haste our play - ing, there's no de - lay - ing,
Though much thou griev - est, thou none re - liev - est,
Then wait on plea - sure, and lose no lei - sure,

no no no no no no no no no no no.

no no no no no no no no no no no.

no no no no no no no no.

no no no no no no no no.

no no no no no no no no.

mf *p* *f*

1. This mirth de - lights me, when sor - rows frights me.
2. Joy come de - light me, though sor - row spite me.
3. Heart's ease it lend - eth, and com - fort send - eth.

Then sing we all Fa la

mf *p* *f*

1. This mirth de - lights me, when sor - rows frights me.
2. Joy come de - light me, though sor - row spite me.
3. Heart's ease it lend - eth, and com - fort send - eth.

Then sing we all Fa la

mf *p* *f*

1. This mirth de - lights me, when sor - rows frights me.
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Then sing we all Fa la

mf *p* *f*

1. This mirth de - lights me, when sor - rows frights me.
2. Joy come de - light me, though sor - row spite me.
3. Heart's ease it lend - eth, and com - fort send - eth.

Then sing we all Fa la

mf *p* *f*

1. This mirth de - lights me, when sor - rows frights me.
2. Joy come de - light me, though sor - row spite me.
3. Heart's ease it lend - eth, and com - fort send - eth.

Then sing we all Fa la

mf *p* *f*

1. 2. *ff*

la la la. la la. Then sing we all, Fa la la la la.

ff

la la la. la la. Then sing we all, Fa la la la la.

ff

la la la la. la la. Then sing we all, Fa la la la la.

ff

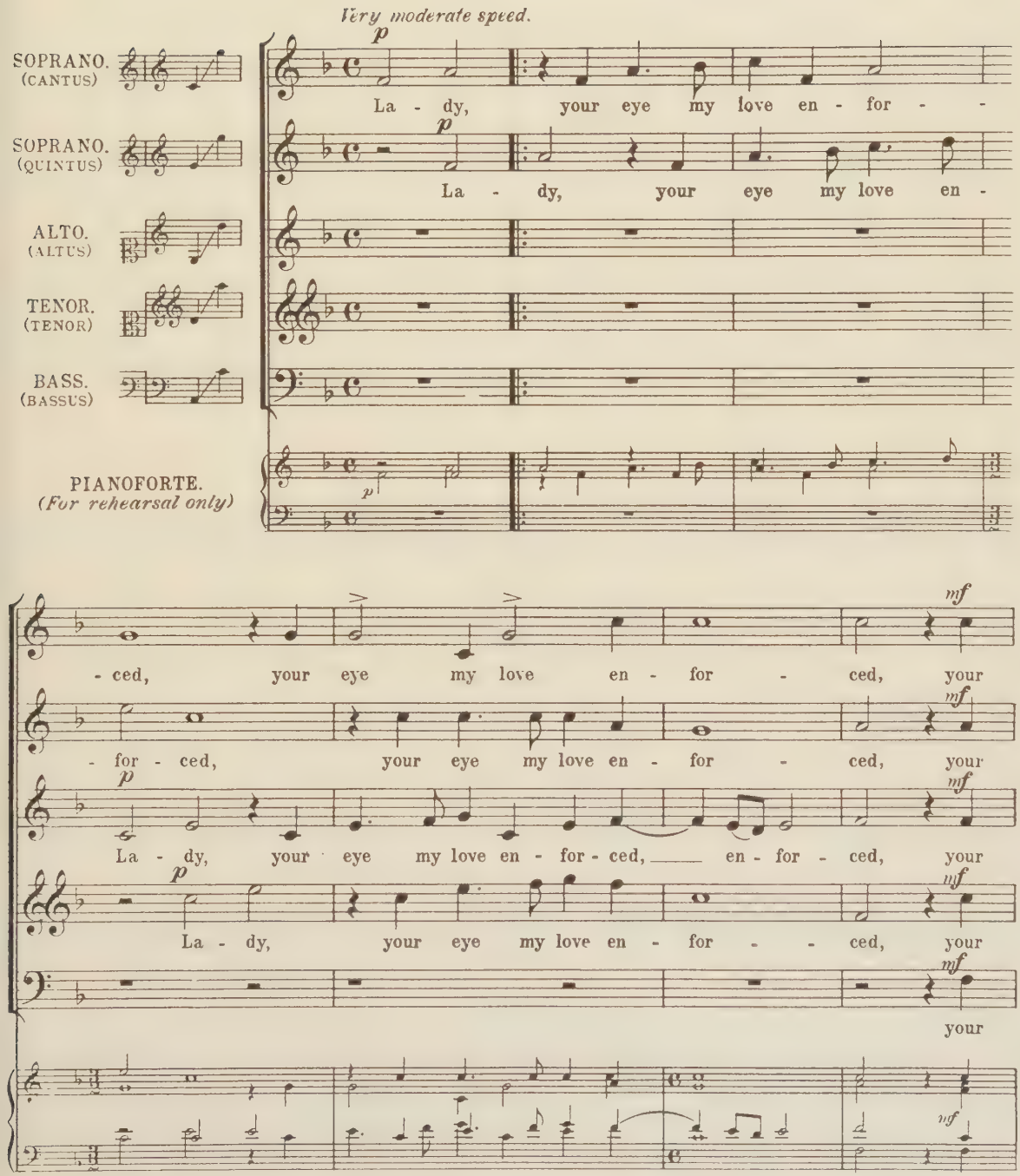
la la la la. la la. Then sing we all, Fa la la la la la.

ff

la la la la. la la. Then sing we all, Fa la la la la la.

1. 2. *ff*

No 16. LADY YOUR EYE.



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eye my love en - for - ced, And your proud look

eye my love en - for - ced, And your proud look my

eye my love en - for - ced, And your proud look

eye my love en - for - ced, And your proud look my

eye my love en - for - ced, And your proud look

dim. p

my heart di - vor - - - ced. Fa la la la

dim.

heart di - vor - ced. Fa la la la la

dim. p

my heart di - vor - ced. Fa la la la. Fa la la la la

dim. p

heart di - vor - ced. Fa la la la la la la la.

dim. p

my heart di - vor - - - ced. Fa la la la la la la la la

dim. p

*Misprinted a third too low in all versions.

cresc.

la la la la la la la la la la

cresc.

la la la la la la la la la la. Fa la la

cresc.

la la la la la la la la la la. Fa la la la la la la la la la

cresc.

Fa la la la la. Fa la la. Fa la la la la la la la la la

cresc.

la la la la la. Fa la la la la la. Fa la la la la la.

cresc.

f

la la la la la. La - dy la. That

f p f

la la la la la la la. La - la. That

f f

la la la. Fa la la la la la la. la. That

f

la la. Fa la la la la la la la la la la. la.

f

Fa la la la la la. Fa la la. la.

f p f

S. & B. 1496.

now I laugh, that now I laugh, that now I laugh, that now I

now I laugh, that now I laugh, that now I laugh, that now I

now I laugh, that now I laugh, that now I laugh, I

f

That now I laugh, that now I laugh, that now I laugh, I

f

That now I laugh, that now I laugh,

p *mf*

laugh, and now I cry, and thus I

p *mf*

laugh, and now I cry, and thus I

p *mf*

laugh, and now I cry, I cry, and thus

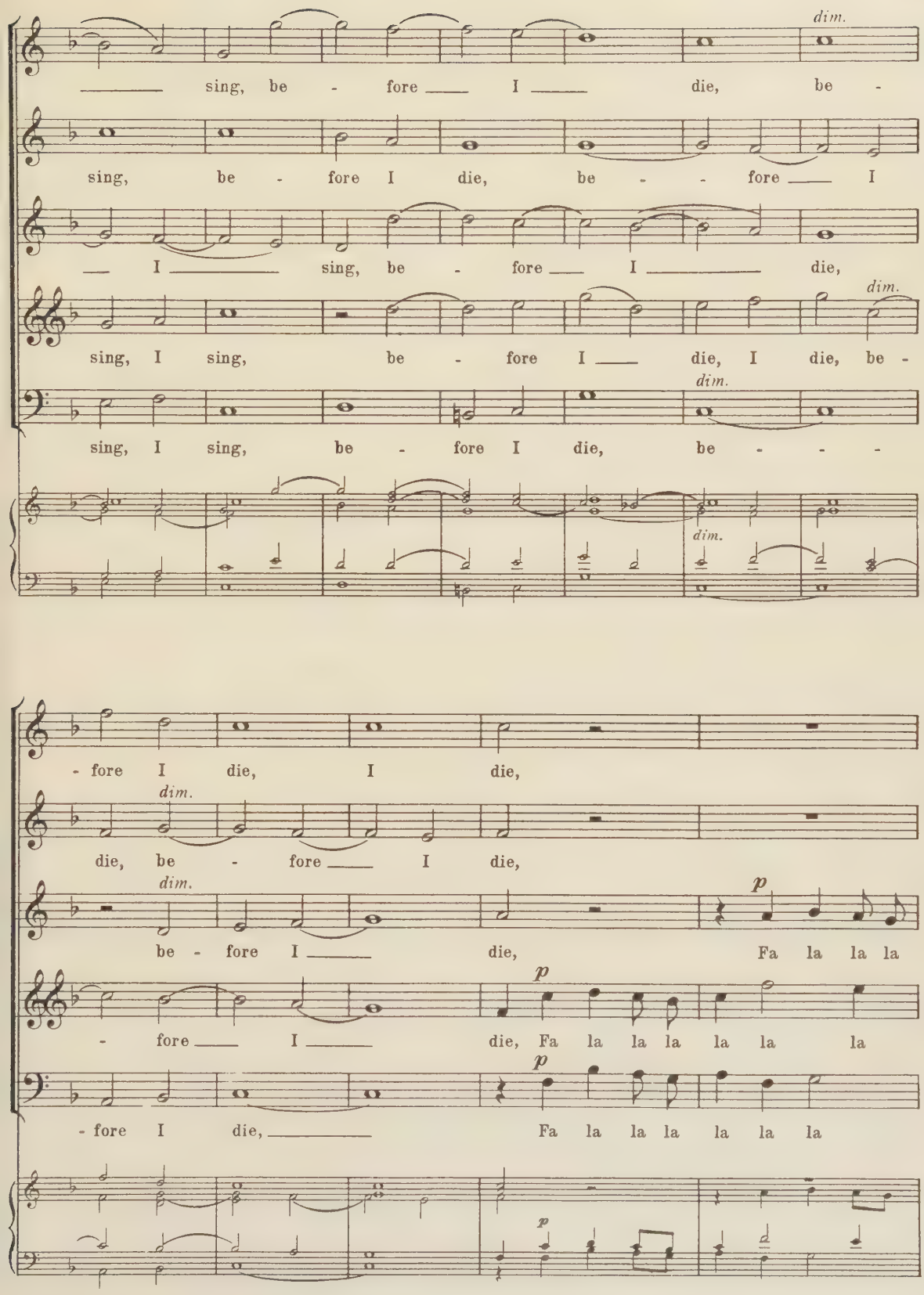
p *mf*

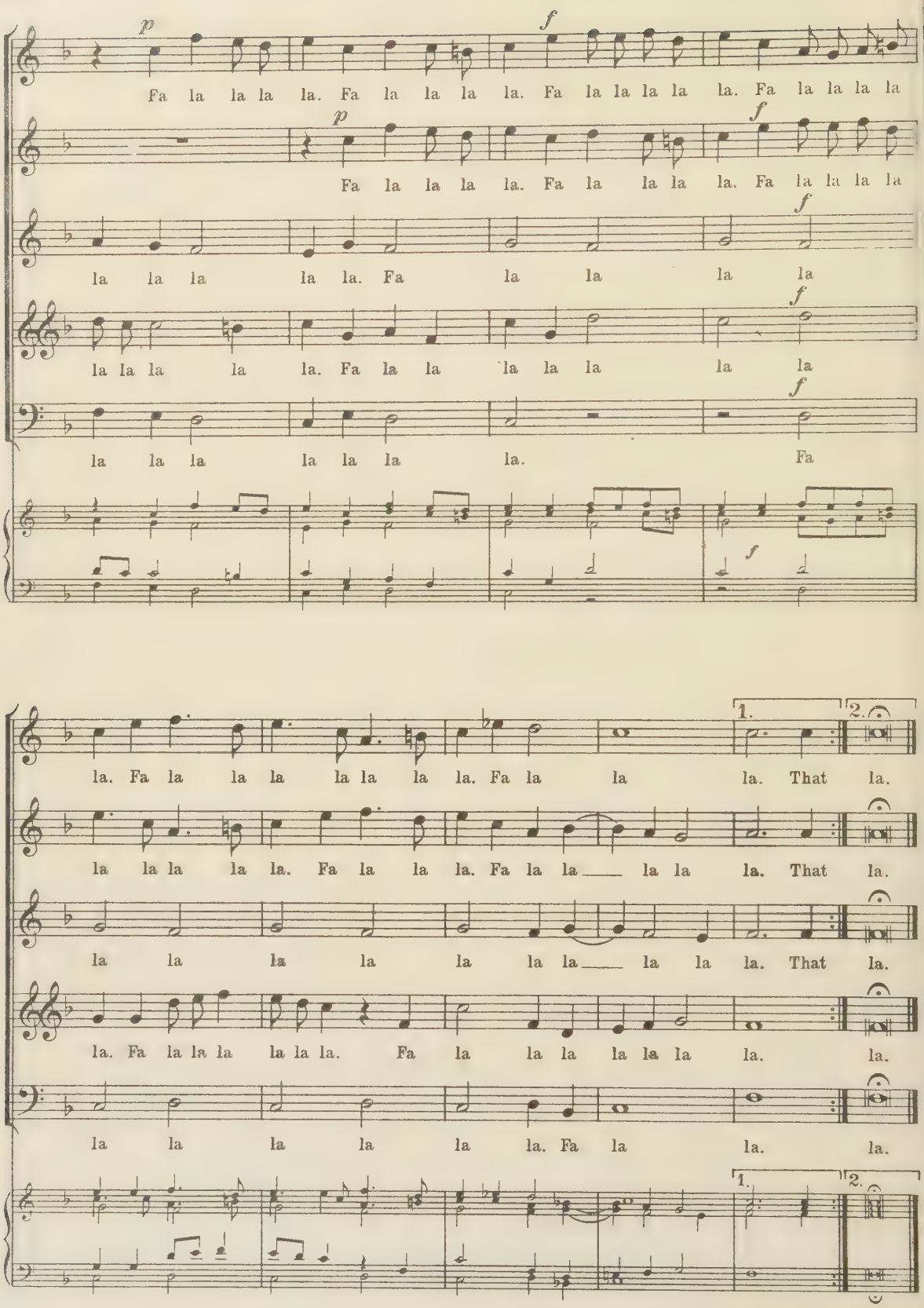
laugh, and now I cry, and thus I

p *mf*

and now I cry, and thus I

p *mf*


dim.
sing, be - fore I die, be -
sing, be - fore I die, be - - fore I
I sing, be - fore I die,
sing, I sing, be - fore I die, I die, be -
dim.
sing, I sing, be - fore I die, be - - -
dim.
- fore I die, I die,
dim.
die, be - fore I die,
dim.
be - fore I die,
p
Fa la la la
- fore I die, Fa la la la la la la
p
- fore I die, Fa la la la la la la
p


p
f
Fa la la la la. Fa la la la la. Fa la la la la la. Fa la la la la
p
f
Fa la la la la. Fa la la la la. Fa la la la la
f
la la la la la. Fa la la la la
f
la la la la la. Fa la la la la la la la
f
la la la la la la la. Fa
f
1.
2.
la. Fa la la la la la la la. Fa la la la. That la.
la la la la la. Fa la la la. Fa la la la la la. That la.
la la la la la la la la la la la. That la.
la. Fa la la la la la la la. Fa la la la la la la la. la.
la la la la la la la. Fa la la. la.

No 17. WE SHEPHERDS SING.

SOPRANO. (CANTUS)

SOPRANO. (QUINTUS)

ALTO. (ALTUS)

TENOR. (TENOR)

BASS. (BASSUS)

PIANOFORTE. *(For rehearsal only)*

Rather fast. *f repeat p*

We shep - herds sing, we pipe, we play, with pret - ty sport we pass the day, with pret - ty sport we pass the day,

We shep - herds sing, we pipe, we play, with pret - ty sport we pass the day, with pret - ty sport we pass the

We shep - herds sing, we pipe, we play, with pret - ty sport we pass the day, with pret - ty sport we pass the day,

We shep - herds sing, we pipe, we play, with pret - ty sport we pass the day, with pret - ty sport we pass the day, Fa

We shep - herds sing, we pipe, we play, with pret - ty sport we pass the day, with pret - ty sport we pass the day,

f *repeat p*

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MADE IN ENGLAND
S. & B. 1197

Fa la la la la la la la la la la la la la.

day, Fa la la la la la la la la la la la la la

Fa la la la la la la la la la la la la la la la

la la la la la la la. Fa la la la la la la la la la la

Fa la la la la la la la la la la la. Fa la la. Fa la

Fa la la la la la la la la la. We la. We

la la la la la la la la la la la la. We la. We

la la la la la la la la la la la la. We la. We

la la la la la la. Fa la la la la la. We la. We

la la la la la la. Fa la la la la la. We la.

*The change of time-signature occurs one bar too soon in t. and b.

(♩ = ♩.)

p

care for no gold, we care for no gold, but with our_ fold, we dance and

p

care for no gold, we care for no gold, but with our_ fold, we dance and

p

care for no gold, we care for no gold, but with our fold, we dance and

p

care for no gold, we care for no gold, but with our_ fold, we dance and

f *p*

We care for no gold, but with our fold,

(♩ = ♩.)

p

(♩. = ♩)

f

prance as plea - sure would, we dance and prance as plea - sure would, as plea - sure

f

prance as plea - sure would, we dance and prance as plea - sure would, as plea - sure

f

prance as plea - sure would, we dance and prance as plea - sure would, as plea - sure

f

prance as plea - sure would, we dance and prance as plea - sure would, as plea - sure

f

we dance and prance as plea - sure would, as plea - sure

(♩. = ♩)

f

(♩. = ♩)

would. Fa la la la la la la la la la la la la la

would. Fa la la la la la la la la la la la la

would. Fa la la la la la la la la

would. Fa la la la la la la la la la la. Fa la la la la la

would. Fa la la la la la la la la la la la la.

(♩. = ♩)

1. *f* 2. *ff*

la la la la la la la la la la la la. We la la la la la.

f *ff*

la la la la la la la la la la la la. We la la la la la la la la.

f *ff*

la la la la la. We la la la la la la.

f *ff*

la. Fa la la la. We Fa la la la la.

ff

Fa la la la la la la la la la la la la. la. Fa la la la.

1. 2.

f *ff*

Nº 18. I LOVE, AND HAVE MY LOVE REGARDED.

Very moderate speed.

SOPRANO. (CANTUS)

mf

1. I love, I love, and have my love re -
2. My love, my love, with love hath me re -
3. Sweet heart, sweet heart, thou hast my heart for

SOPRANO. (QUINTUS)

mf

1. I love, I love, and have my
2. My love, my love, with love hath
3. Sweet heart, sweetheart, thou hast my

ALTO or TENOR. (ALTUS)

mf

1. I love, I love, and have my
2. My love, my love, with love hath
3. Sweet heart, sweetheart, thou hast my

TENOR (TENOR)

mf

1. I love, and have my love re -
2. My love with love hath me re -
3. Sweet heart, thou hast my heart for

BASS (BASSUS)

PIANOFORTE. (*For rehearsal only*)

mf

N. B. The words of the second stanza must not be sung until the *entire* ballet with repeats has been sung to the words of the first stanza.

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p

- gard - - ed, I love, and have my love re -
- quit - - ed, my love with love hath me re -
ev - - er, sweet heart, thou hast my heart for

p

love re - gard - ed, I love, and have my
me re - quit - ed, my love with love hath
heart for ev - er, sweet heart, thou hast my

p

love re - gard - ed, and have my love re - gard - -
me re - quit - ed, with love hath me re - quit - -
heart for ev - er, thou hast my heart for ev - -

p

- gard - ed, I love, and have my love re - gard - -
- quit - ed, my love with love hath me re - quit - -
ev - er, sweet heart, thou hast my heart for ev - -

p

1. I love, and have my love re -
2. My love with love hath me re -
3. Sweet heart, thou hast my heart for

p

mf

-gard - ed, and sport with sport, as well re - ward - ed,
-quit - ed, with twen - ty kiss - es me de - light - ed, } Fa la la
ev - er, that sweet - ly didst my heart de - liv - er,

mf

love re-gard-ed, and sport with sport, as well re - ward - ed,
me re - quit-ed, with twen - ty kiss - es me de - light - ed, } Fa la
heart for ev - er, that sweet - ly didst my heart de - liv - er,

mf

- - ed, and sport with sport, as well re - ward - ed,
- - ed, with twen - ty kiss - es me de - light - ed, } Fa la la
- - er, that sweet - ly didst my heart de - liv - er,

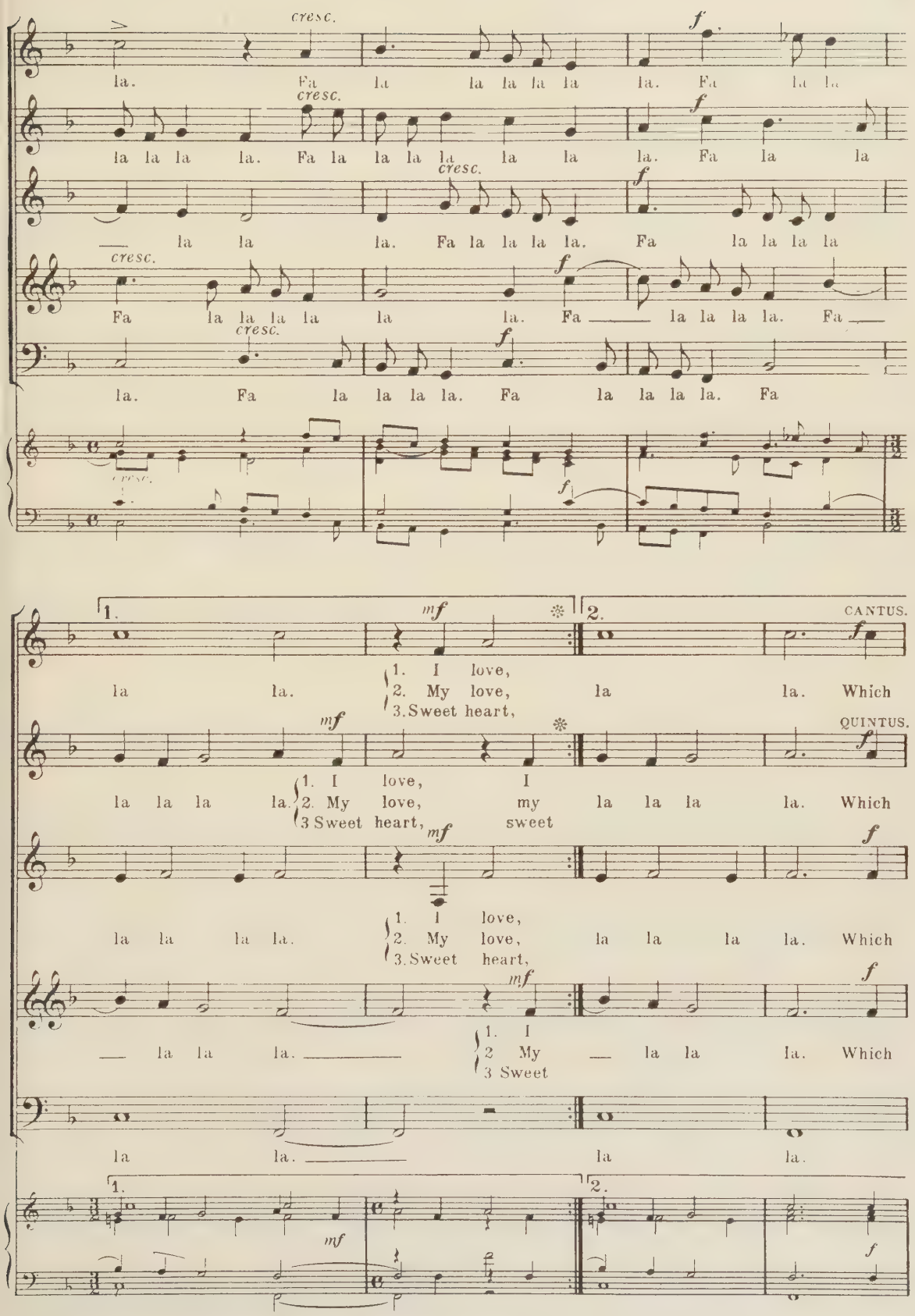
mf

- ed, and sport with sport, as well re - ward - ed,
- ed, with twen - ty kiss - es me de - light - ed, } Fa la la la la la.
- er, that sweet - ly didst my heart de - liv - er,

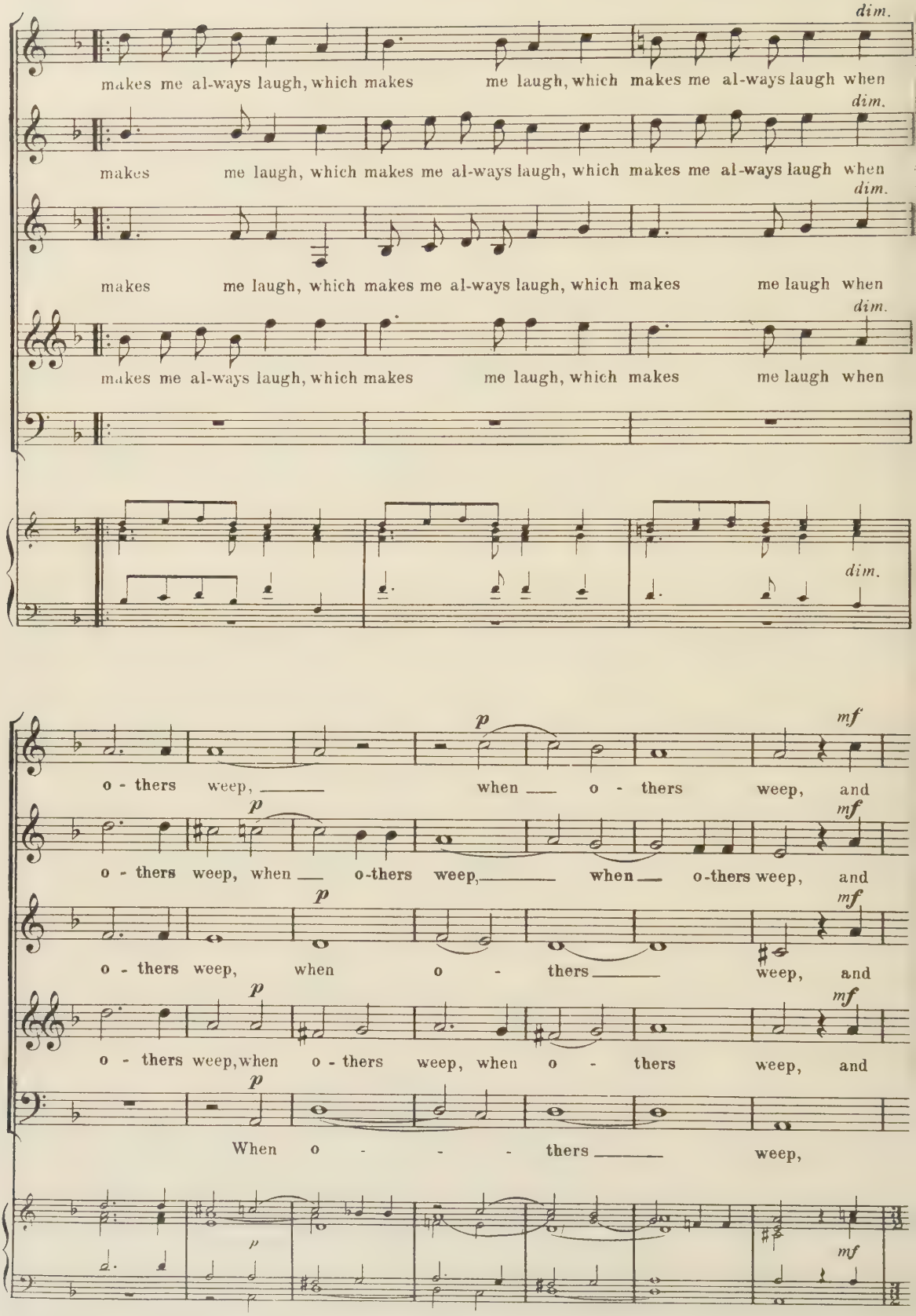
mf

- gard - ed, and sport with sport, as well re - ward - ed,
- quit - ed, with twen - ty kiss - es me de - light - ed, } Fa la la la la
ev - er, that sweet - ly didst my heart de - liv - er,

mf



* In this repeat the Cantus and Quintus interchange parts.


dim.
makes me al-ways laugh, which makes me laugh, which makes me al-ways laugh when
dim.
makes me laugh, which makes me al-ways laugh, which makes me al-ways laugh when
dim.
makes me laugh, which makes me al-ways laugh, which makes me laugh when
dim.
makes me al-ways laugh, which makes me laugh, which makes me laugh when
dim.
p
mf
o - thers weep, when o - thers weep, and
p
mf
o - thers weep, when o-thers weep, when o-thers weep, and
p
mf
o - thers weep, when o - thers weep, and
p
mf
o - thers weep, when o - thers weep, when o - thers weep, and
p
When o - - - thers weep,
p
mf

dim. *p* *pp*

play with love, and play with love when o - thers sleep. Fa la.

dim. *p* *pp*

play with love, and play with love when o - thers sleep. Fa la.

dim. *p* *pp*

play with love, and play with love when o - thers sleep. Fa

dim. *p* *pp*

play with love, and play with love when o - thers sleep. Fa

dim. *p* *pp*

and play with love when o - thers sleep. Fa

dim. *p* *pp*

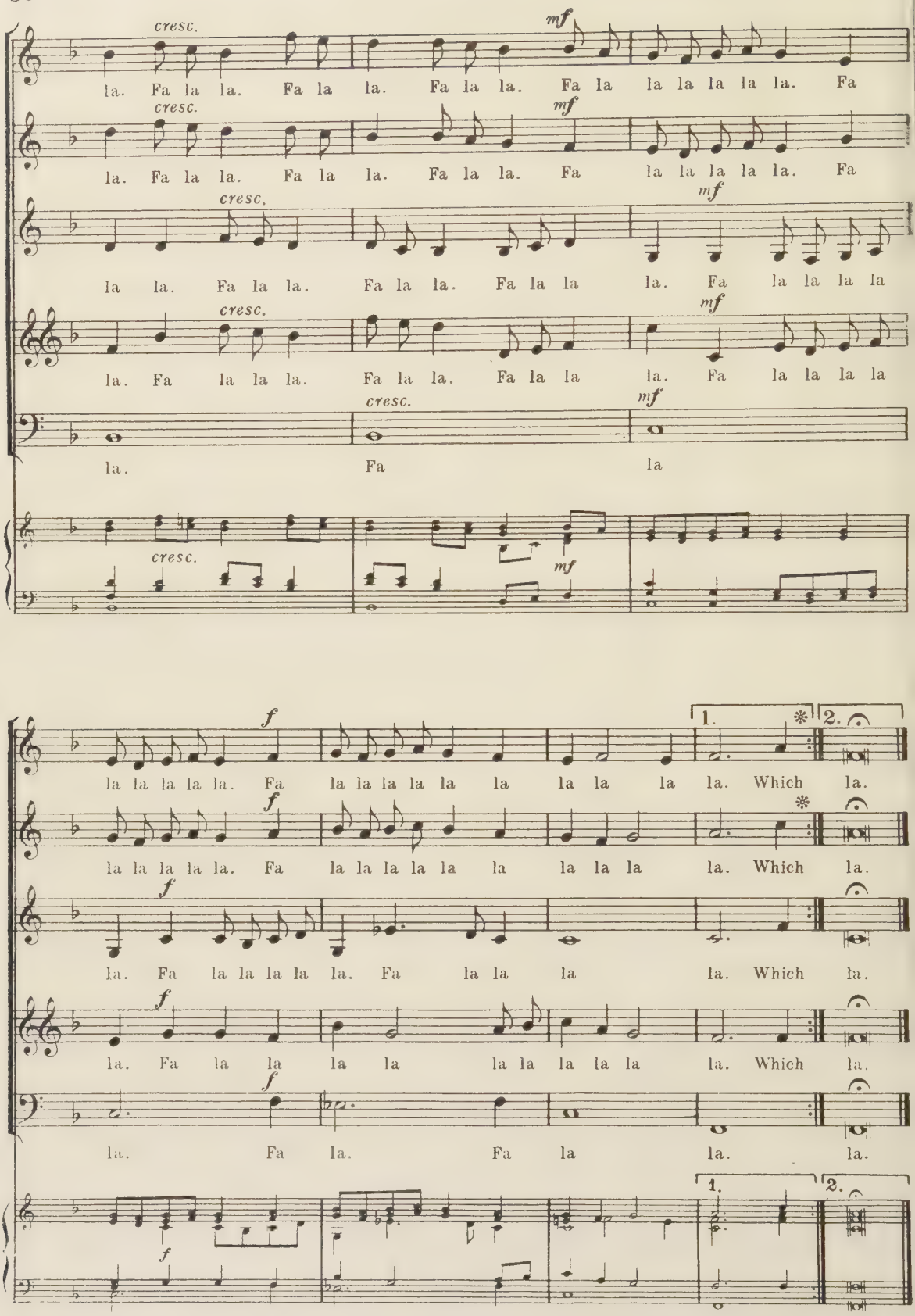
Fa la. Fa la. Fa la la la la la. Fa la la la la

Fa la. Fa la. Fa la la la la la. Fa la la la la

la. Fa la. Fa la. Fa la. Fa

la. Fa la. Fa la. Fa la. Fa

la. Fa la. Fa la. Fa



*In this repeat the Cantus and Quintus interchange parts.

No 19. COME CLAP THY HANDS.

(The First Part.)

SOPRANO. (CANTUS)

SOPRANO. (QUINTUS)

ALTO. (ALTUS)

TENOR. (TENOR)

BASS. (BASSUS)

PIANOFORTE. (*For rehearsal only*)

Moderate speed. *mf*

Come clap thy hands thou shep-herds swain, come

mf Come clap thy hands thou shep-herds swain,

mf Come clap thy hands thou shep - herds swain, come

mf

mf

come clap thy hands thou shep - herds swain, come clap thy

swain, come clap thy hands thou shep-herds swain, come clap thy

mf Come clap thy hands thou shep-herds swain, come

mf Come clap thy hands thou shep-herds swain,

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— clap thy hands thou shep - herds swain, come — clap thy hands, come —

hands, thou shepherds swain, come clap thy hands, come clap thy

hands, thou shepherds swain, come clap thy hands thou shep - herds

— clap thy hands thou shepherds swain, come clap thy hands, come — clap thy hands thou

Come clap thy hands

— clap thy hands thou shepherds swain, Phyl - lis doth love thee once a-gain, Phyl -

hands thou shep - herds swain, Phyl - lis doth love thee once a - gain, Phyl - lis doth

swain, thou shepherds swain, Phyl - lis doth love thee, —

shep-herds swain, thou shepherds swain, Phyl - lis doth love thee once a - gain,

thou shep - herds swain, Phyl - lis doth

- lis doth love thee, Phyl - lis doth love thee once a - gain, a - gain,

love thee once a - gain, Phyl - lis doth love thee once a - gain, If —

— Phyl - lis doth love — thee once a - gain, a - gain,

Phyl - lis doth love thee once a - gain, doth love — thee once a - gain, If —

love thee once a - gain, Phyl - lis doth love thee once a - - - gain,

p

p *cresc.*

If — thou a - gree, then sing with me, if — thou a - gree, then

cresc.

— thou a - gree, then sing with me, then sing with me, if —

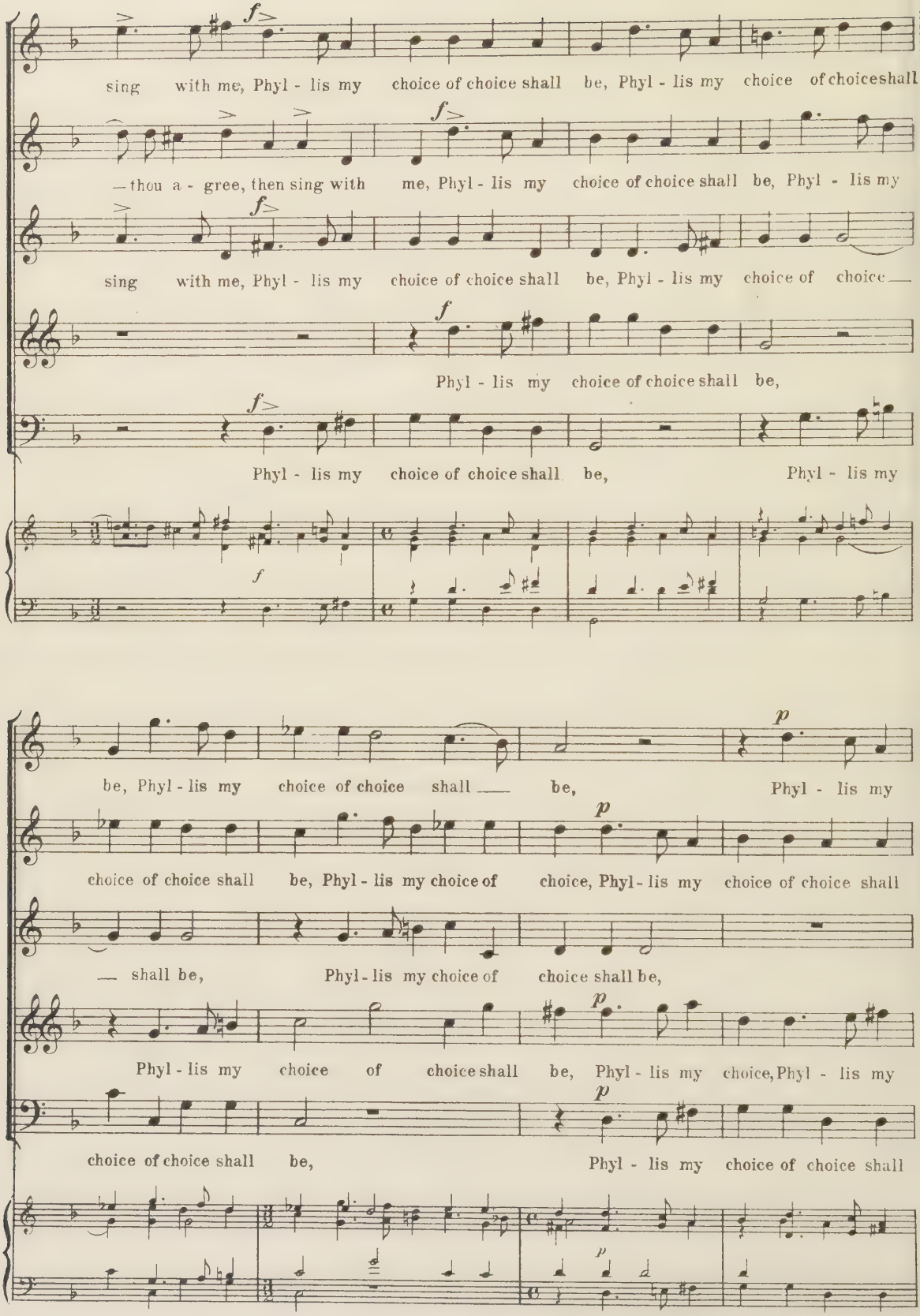
p *cresc.*

If — thou a - gree, then sing with me, if — thou a - gree, then

cresc.

— thou a - gree, then sing with me, if — thou a - gree, then sing with me,

cresc.


f
sing with me, Phyl - lis my choice of choice shall be, Phyl - lis my choice of choice shall
f
— thou a - gree, then sing with me, Phyl - lis my choice of choice shall be, Phyl - lis my
f
sing with me, Phyl - lis my choice of choice shall be, Phyl - lis my choice of choice —
f
Phyl - lis my choice of choice shall be,
f
Phyl - lis my choice of choice shall be, Phyl - lis my
f
be, Phyl - lis my choice of choice shall — be, Phyl - lis my
p
choice of choice shall be, Phyl - lis my choice of choice, Phyl - lis my choice of choice shall
p
— shall be, Phyl - lis my choice of choice shall be,
p
Phyl - lis my choice of choice shall be, Phyl - lis my choice, Phyl - lis my
p
choice of choice shall be, Phyl - lis my choice of choice shall
p

cresc.

choice of choice shall be, Phyl - lis my choice of choice shall

f

be, Phy - lis my choice of choice shall be, Phyl - lis my

p *cresc.* *f*

Phyl - lis my choice, Phyl - lis my choice of choice shall be, Phyl -

cresc.

choice of choice shall be, Phyl - lis my choice, Phyl - lis my choice of choice shall

cresc. *f*

be, Phyl - lis my choice of choice shall be, Phyl - lis my

cresc. *f*

f

be, Phyl - lis my choice of choice shall be, of choice shall be.

choice of choice shall be, of choice shall ___ be, of choice shall be.

- lis my choice of choice, Phyl - lis my choice of choice shall ___ be.

f

be, Phyl - lis my choice of ___ choice shall be, of choice shall be.

choice of choice shall be, of choice shall be, of choice shall be.

No. 20. PHYLLIS HATH SWORN.

(The Second Part.)

Moderate speed.

SOPRANO. (CANTUS)

mf

Phyl - lis hath sworn she loves the man, Phyl - lis hath sworn she loves the man, Phyl - lis hath sworn, Phyl - lis hath sworn she loves the man, Phyl - lis hath sworn

SOPRANO. (QUINTUS)

mf

Phyl - lis hath sworn she loves the man, Phyl - lis hath sworn she loves the man, Phyl - lis hath sworn,

ALTO. (ALTUS)

mf

Phyl - - lis hath sworn she loves the man, Phyl - lis hath

TENOR. (TENOR)

mf

Phyl - lis hath

BASS. (BASSUS)

mf

Phyl - lis hath sworn she loves the

PIANOFORTE. (*For rehearsal only*)

mf

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man,

Phyl - lis hath sworn, Phyl - lis hath sworn,

sworn, Phyl - lis hath sworn, Phyl - lis hath sworn, Phyl - lis hath sworn she loves the

sworn, Phyl - lis hath sworn, Phyl - lis hath sworn, Phyl - lis hath sworn she loves the

man, she loves the man,

f

Phyl-lis hath sworn she loves the man, the man, That knows what's love, and

f

Phyl - lis hath sworn she loves the man, That knows what's

f

man, Phyl - lis hath sworn, Phyl - lis hath sworn she loves the man,

f

man, she loves the man, Phyl - lis hath sworn she loves the man, That knows what's love, and

f

Phyl-lis hath sworn she loves the man, she loves the man,

f

love her can, that knows what's love, and love her can, that knows what's love, and

love, and love her can, that knows what's love, and love her can,

That knows what's love, and love her can, that knows what's

love her can, that knows what's love, and love her

that knows what's love and

p *cresc.*

love her can, Phi - le - mon then must needs a-gree, Phi - le-mon then must

p *cresc.*

Phi - *le - mon then must needs a-gree, Phi - le-mon then must

p *cresc.*

love, and love her can, Phi - *le - mon then must needs a-gree, Phi - le-mon then must

p *cresc.*

can, and love her can, Phi - *le - mon then must needs a-gree, Phi - le-mon then must

p

love her can, Phi - *le - mon then must needs a - gree,

p *cresc.*

*There is no possibility of escape from the false quantity on the second syllable of this name which is even more complete two bars later.

needs a - gree, Phyl - lis my choice of choice shall be, Phyl - lis my

— needs a - gree, must needs a - gree, Phyl - lis my choice of choice shall

needs a - gree, Phyl - lis my choice of choice shall be, Phyl - lis my

needs a - gree, Phyl - lis my choice of choice shall

Phyl - lis my choice of choice shall be,

choice of choice shall be, Phyl - lis my choice of choice shall — be,

be, Phyl - lis my choice of choice shall be, Phyl - lis my choice of choice, Phyl - lis my

choice of choice ——— shall be, Phyl - lis my choice of choice shall be,

be, Phyl - lis my choice of choice shall be, Phyl - lis my

Phyl - lis my choice of choice shall be, Phyl - lis my

p *f*

Phyl - lis my choice of choice shall be, Phyl - lis my

choice of choice shall be, Phyl - lis my choice of choice shall be,

p *f*

Phyl - lis my choice, Phyl - lis my choice of choice shall

f

choice, Phyl - lis my choice of choice shall be, Phyl - lis my choice, Phyl - lis my

f

choice of choice shall be, Phyl - lis my choice of choice shall

f *f*

ff

choice of choice shall be, Phyl - lis my choice of choice shall be.

f *ff*

Phyl - lis my choice of choice shall be, of choice shall be.

ff

be, Phyl - lis my choice of choice, of choice shall be.

ff

choice of choice shall be, Phyl - lis my choice of choice shall be.

ff

be, Phyl - lis my choice of choice shall be, of choice shall be.

ff

No. 21. FAREWELL MY JOY.

Very moderate speed.

SOPRANO. (CANTUS)

Fare - well my joy, fare - well my joy, fare - well, a - dieu my love and plea - sure, a - - well my joy, a - dieu my love and plea - sure, a - dieu my love, ——— joy, fare-well, a - dieu my love and —— plea-sure, a - dieu my love, —— fare-well my ——— joy, a - dieu my love and plea - sure, a - dieu my love, a -

SOPRANO. (QUINTUS)

Fare - well my joy, fare-

ALTO. (ALTUS)

Fare - well —— my joy, fare-well my —

TENOR. (TENOR)

Fare - well — my joy,

BASS. (BASSUS)

PIANOFORTE. *(For rehearsal only)*

A - dieu my

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(♩ = ♩.) mf (♩. = ♩) dim

- dieu my love and plea - sure, To sport and _ toy we have no long-er lei-sure, we

and plea - - sure, To sport and _ toy we have no long-er lei-sure, we

_ and plea - - sure, To sport and toy we have no

- dieu my love and plea - sure, To sport and _ toy we have no long-er lei-sure, we

love and plea - - sure, To sport and _ toy we have no

mf dim.

p

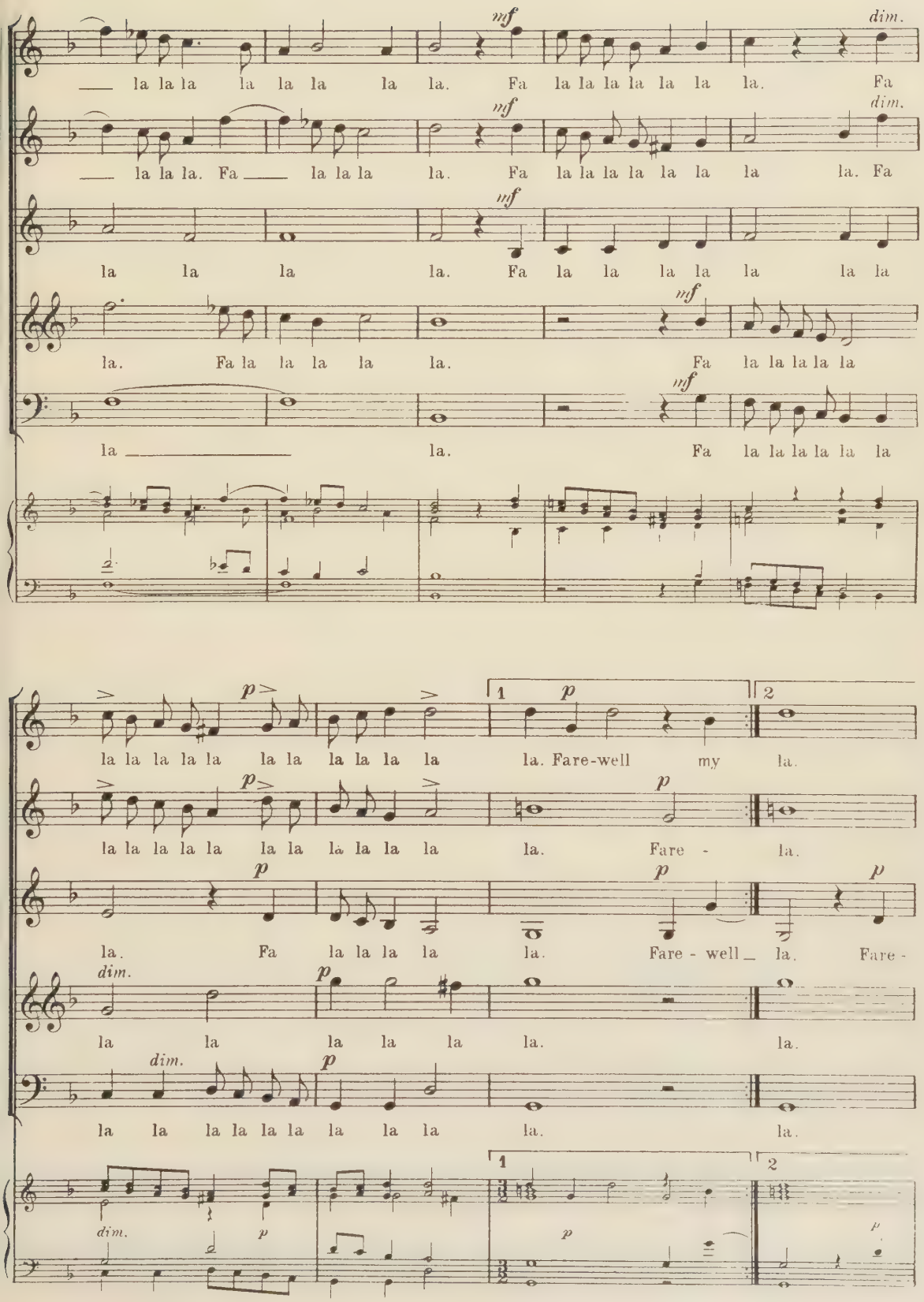
have no long-er lei-sure, no long - er lei - sure. Fa la la la la la _

have no long-er lei-sure, no long-er lei - sure. Fa la la la la la _

long - - - er lei - - sure. Fa la la la la

have no long-er lei-sure, no long er lei - sure. Fa la la la la la. Fa la la la la

long - - - er lei - - sure. Fa la la la la la la la


mf
dim.
la la la la la la la la. Fa la la la la la la la. Fa
la la la. Fa la la la la. Fa la la la la la la la. Fa
la la la la. Fa la la la la la la la
la. Fa la la la la la. Fa la la la la la
la la la. Fa la la la la la la
p
la la la la la la la la la la la la. Fare-well my la.
la la la la la la la la la la la la. Fare - la.
la. Fa la la la la la. Fare - well la. Fare -
dim.
la la la la la la. la.
la la la la la la la la la la. la.
1
2

p

Fare-well, fare-well, a - - dieu, a - -

p

Fare-well, fare - well, a - dieu,

- well, fare - well, a - - dieu, a - -

p

A - dieu, a - dieu,

p

Fare - well, fare - well, a - - - -

- dieu, a - - - dieu, un - til our next con - sort -

mf

a - - - - dieu, un - til our next con -

mf

- dieu, a - dieu, a - dieu, un - til our next con-

a - - - - - dieu,

- dieu, a - - - - - dieu,

mf

cresc.

- - ing, un - til our next con-sort - - - ing,

cresc.

- sort - ing, un - til our next con - sort - ing, con - sort - ing,

- sort - ing,

cresc.

un - til our next con - sort - ing, con - sort - ing,

cresc.

un - til our next con-sort - ing,

cresc.

f

Sweet love _____ be true, _____

f *p*

Sweet love be _____ true, And

f *p*

Sweet love be _____ true, And thus we end our sport - ing, and

f *p*

Sweet love be _____ true, And thus we end our

f

Sweet love be true,

f *p*

mf

And thus we end our sport - -

mf

thus we end our sport - - ing, and thus we end our

mf

thus we end our sport - ing, and thus we

mf

sport, and thus we end our sport - ing, and

p *mf*

And thus we end our sport - - ing, and

mf

- ing, and thus we end our sport - ing, our sport - ing.

sport, and thus we end our sport - ing.

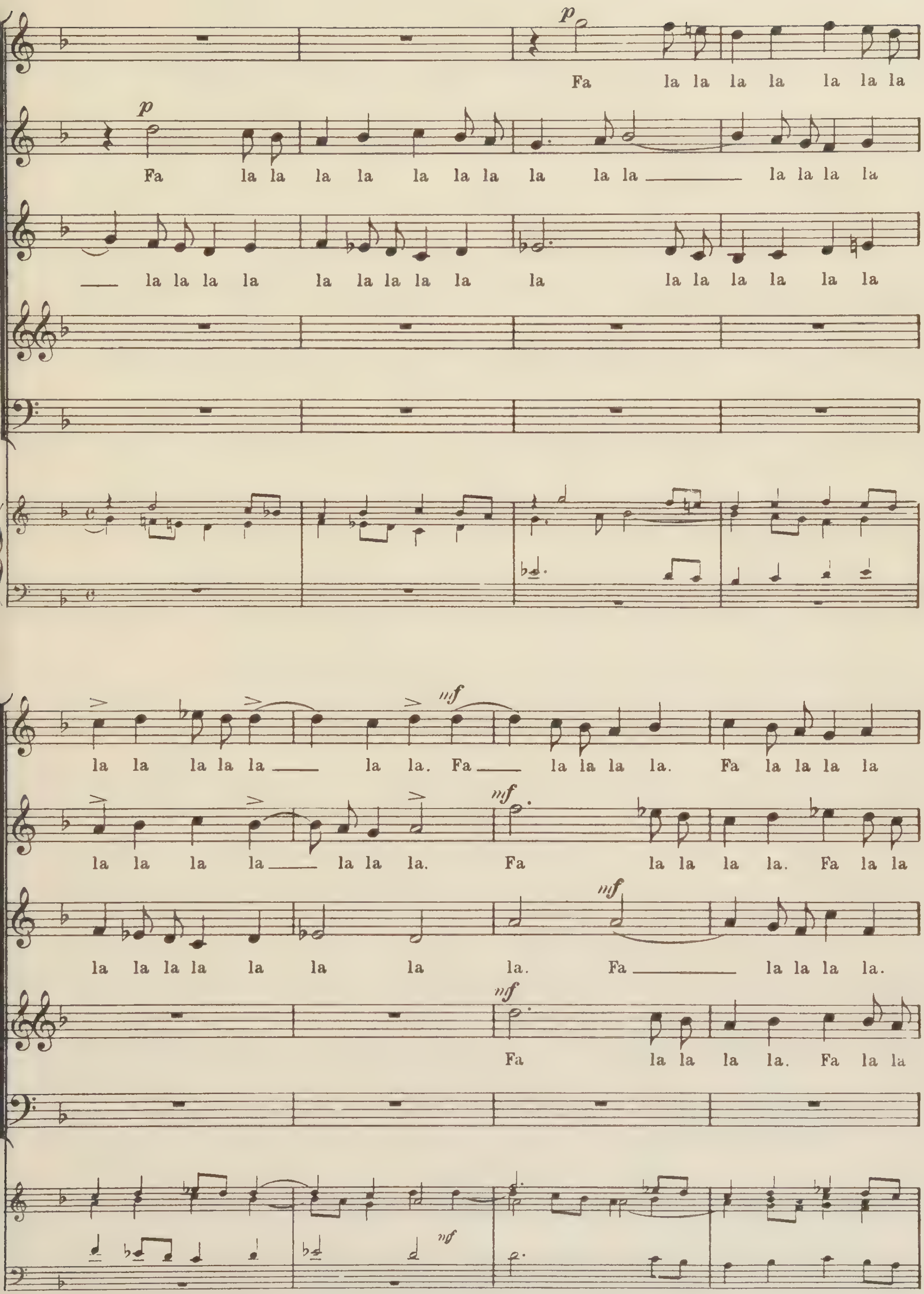
p

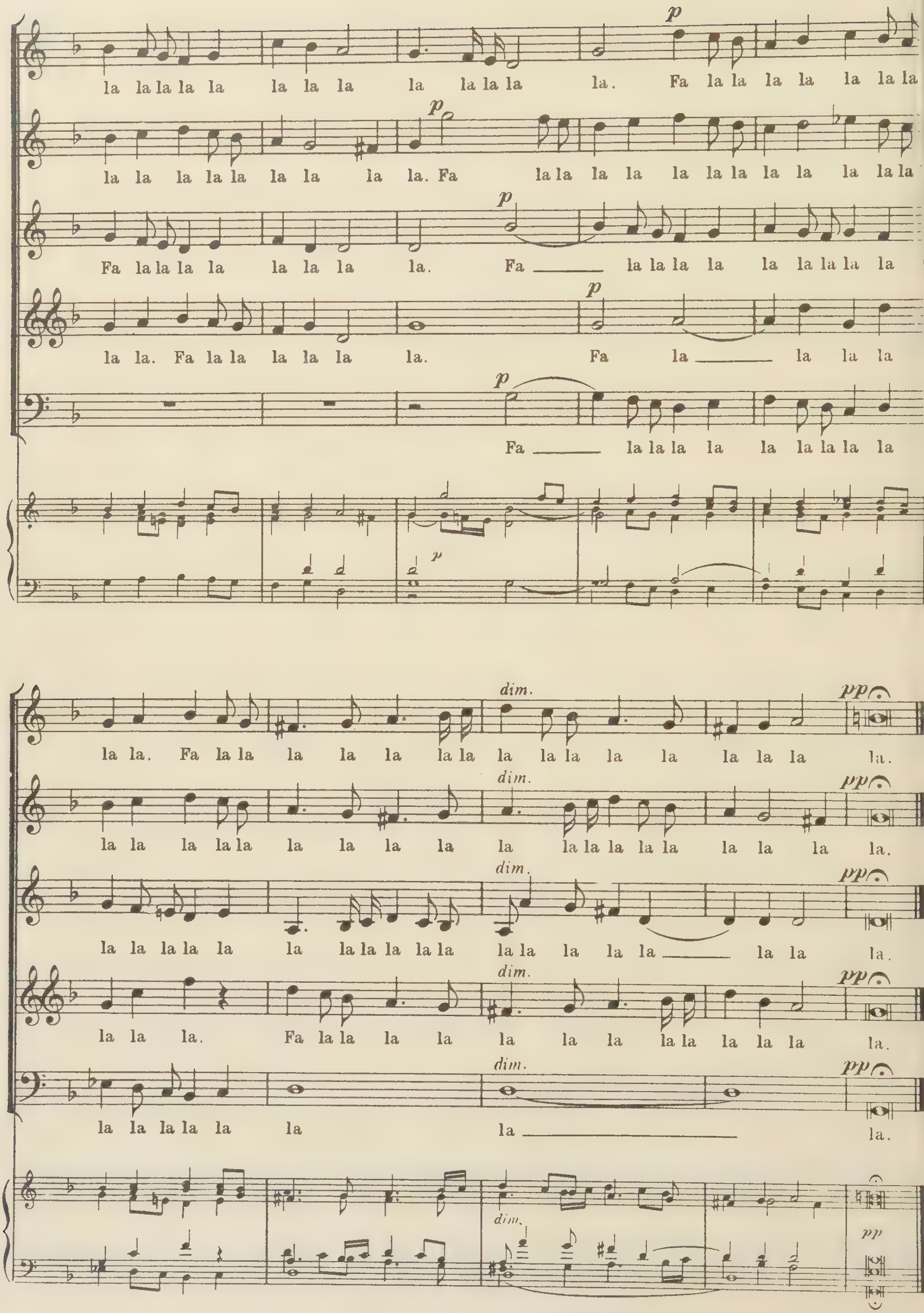
end our sport - - ing, and thus we end our sport - ing. Fa

thus we end our sport, and thus we end our sport - ing.

thus we end our sport - ing, our sport - - ing.

p


p
Fa la la la la la la la
p
Fa la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la la la
la la la la la la la. Fa la la la la. Fa la la la la
mf
la la la la la la la. Fa la la la la. Fa la la
la la la la la la la la. Fa la la la la.
mf
Fa la la la la. Fa la la
mf


la la la la la la la la la la la la. Fa la la la la la la la
la la la la la la la la la. Fa la la la la la la la la la la la
Fa la la la la la la la la. Fa la la la la la la la la la la
la la. Fa la la la la la la. Fa la la la la
Fa la la la la la la la la la
dim.
pp
la la. Fa la la la la la la la la la la la la la la la.
la la la la la la la la la la la la la la la la la la la.
la la la la la la la la la la la la la la la la la la la.
la la la. Fa la la la la la la la la la la la la la.
la la la la la la la la.

Nº 22. NOW IS MY CLORIS.

Moderate speed.

SOPRANO. (CANTUS)

f repeat p

1. Now is my Clo - ris fresh as
2. But she keeps May through - out the

May, all clad in green and flow - ers gay. Fa la la la.
year, and Au - gust ne - ver comes the near.

SOPRANO. (QUINTUS)

f repeat p

1. Now is my Clo - ris fresh as
2. But she keeps May through - out the

May, all clad in green and flow - ers gay. Fa la la la
year, and Au - gust ne - ver comes the near.

ALTO or TENOR. (ALTUS)

f repeat p

1. Now is my Clo - ris fresh as
2. But she keeps May through - out the

May, all clad in green and flow - ers gay. Fa la la la
year, and Au - gust ne - ver comes the near.

TENOR. (TENOR)

f repeat p

1. Now is my Clo - ris fresh as
2. But she keeps May through-out the

May, all clad in green and flow - ers gay. Fa la la la
year, and Au - gust ne - ver comes the near.

BASS. (BASSUS)

f repeat p

1. Now is my Clo - ris fresh as
2. But she keeps May through - out the

May, all clad in green and flow - ers gay. Fa la la la.
year, and Au - gust ne - ver comes the near.

PIANOFORTE. (*For rehearsal only*)

f repeat p

N.B. The words of the second stanza must not be sung until the *entire* ballet, with repeats, has been sung to the words of the first stanza.

MADE IN ENGLAND
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Fa la la la. Fa la la la la la la la la

la la la la la la la la la la la la la la la la la la la la la

la la la la. Fa la la la la la la la

la la la. Fa la la la la la la. Fa la la la la la la la

Fa la la la. Fa la la la la la la la. Fa la la la la la

1. 2. *mf*

la. la. 1. that 2. Au -

mf

la. la. 1. Oh might I think Au - gust were near, that
2. Yet I will hope though she be May, Au -

mf

la. la. 1. Oh might I think Au - gust were near, that
2. Yet I will hope though she be May, Au -

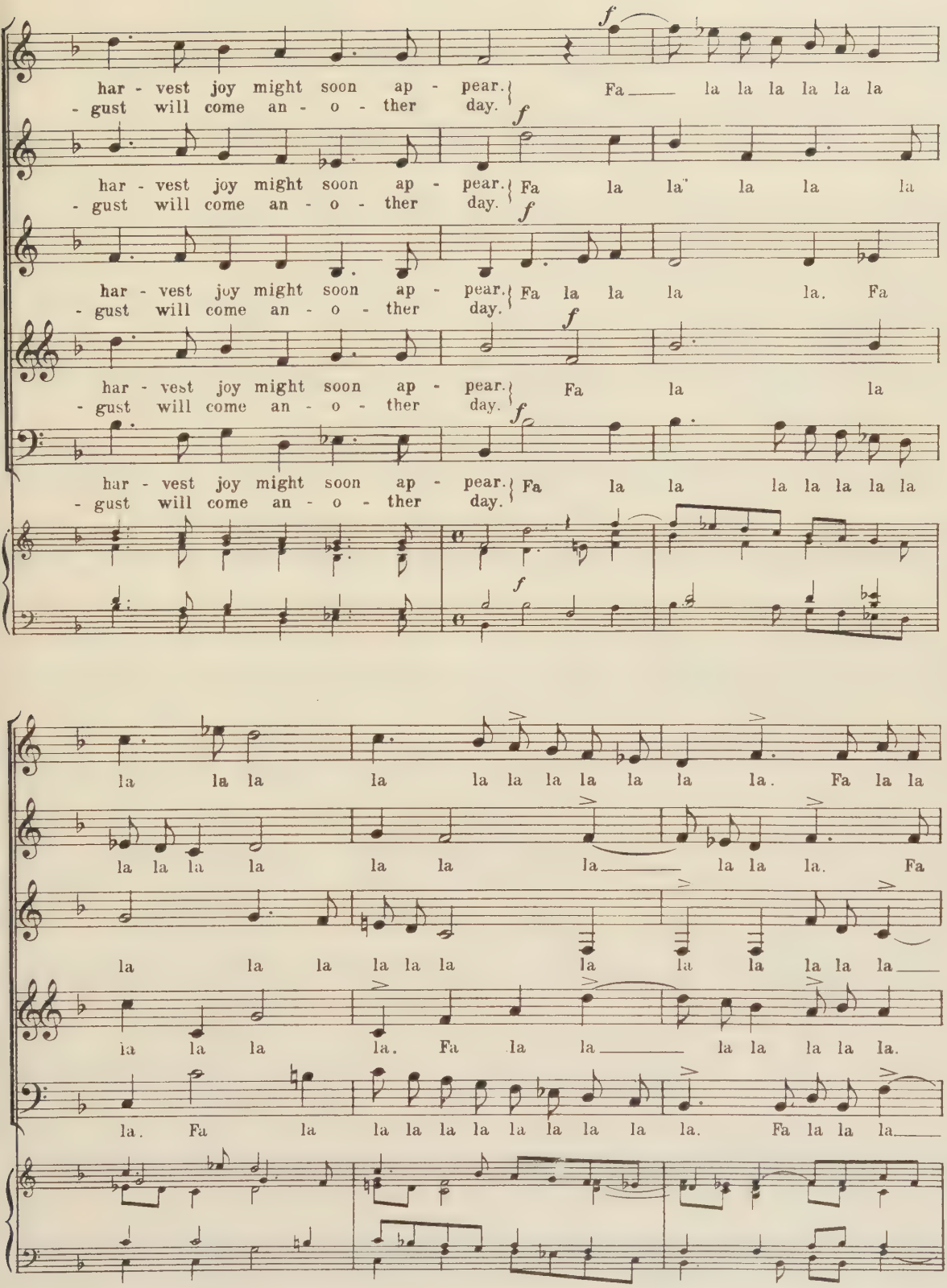
mf

la. la. 1. Oh might I think Au - gust were near, that
2. Yet I will hope though she be May, Au -

mf

la. la. 1. Oh might I think Au - gust were near, that
2. Yet I will hope though she be May, Au -

1. 2. *mf*


har - vest joy might soon ap - pear.
- gust will come an - o - ther day.
Fa la la la la la la
Fa la la la la la
Fa la la la la. Fa
Fa la la
Fa la la la la la la la
la la la la la la la la la la la. Fa la la
la la la la la la la la la la la. Fa
la la la la la la la la la la la la
la la la la. Fa la la la la la la la.
la. Fa la la la la la la la la la la. Fa la la la

la. Fa la la la. Fa la la la la la la la la la

la la la. Fa la la la. Fa la la la la la la. Fa

Fa la. Fa la la la la la la la la

Fa la la la la la la la la. Fa la

Fa la la la. Fa la la la. Fa la la la la la. Fa

la la la la la la la la la la. 1. 2. la.

la la la la la la la la la la. mf 1. Oh 2. Yet la.

la la la la la la la. mf 1. Oh 2. Yet la.

la la la la la la la la la la. mf 1. Oh 2. Yet la.

la la la. Fa la la la la la la. mf 1. Oh 2. Yet la.

1. mf 2.

Nº 23. UNTO OUR FLOCKS SWEET COROLUS.

SOPRANO. (CANTUS)
SOPRANO. (QUINTUS)
ALTO. (ALTUS)
TENOR. (TENOR)
BASS. (BASSUS)
PIANOFORTE. (*For rehearsal only*)

Rather fast.

f repeat p

1. Un - to our flocks sweet
2. To teach our flocks their

f repeat p

1. Un - to our flocks, un - to our flocks sweet
2. To teach our flocks, to teach our flocks their

f repeat p

1. Un - to our flocks, un - to our flocks sweet
2. To teach our flocks, to teach our flocks their

f repeat p

1. Un - to our flocks, our flocks sweet
2. To teach our flocks, our flocks their

f repeat p

Co - ro - lus, un - to our flocks sweet Co - ro - lus, our
wont - ed bounds, to teach our flocks their wont - ed bounds, on

Co - ro - lus, un - to our flocks sweet Co - ro - lus, our
wont - ed bounds, to teach our flocks their wont - ed bounds, on

Co - ro - lus, un - to our flocks sweet Co - ro - lus, our
wont - ed bounds, to teach our flocks their wont - ed bounds, on

Co - ro - lus, un - to our flocks sweet Co - ro - lus, our
wont - ed bounds, to teach our flocks their wont - ed bounds, on

Co - ro - lus, un - to our flocks, our flocks sweet Co - ro - lus, our
wont - ed bounds, to teach our flocks, our flocks their wont - ed bounds, on

N.B. The words of the second stanza must not be sung until the *entire* ballet, with repeats, has been sung to the words of the first stanza.

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bag - pipe song now ca - rol thus, Fa la la la la la
bag - pipes play the shep - herds grounds.

bag - pipe song now ca - rol thus, Fa la la la la la
bag - pipes play the shep - herds grounds.

bag - pipe song now ca - rol thus, Fa la la la la
bag - pipes play the shep - herds grounds.

bag - pipe song now ca - rol thus, Fa la la la la la. Fa la la la la
bag - pipes play the shep - herds grounds.

bag - pipe song now ca - rol thus, Fa la la la la la la.
bag - pipes play the shep - herds grounds.

la. Fa la la la la la la la la la. 1. 2. f la. 1. Whilst 2. The

p la. Fa la la la la la la la la. 1. Un - to our 2. To teach our f la. 1. Whilst 2. The

p la la la la la la la la la la la la la. 1. Un - to our 2. To teach our f la. 1. Whilst 2. The

l . Fa la la la la la. Fa la la la la la. f la. 1. Whilst 2. The

Fa la la la la la la la la la la la la. f la. 1. Whilst 2. The

1. 2. p f

flocks and herds be graz - ing, let us our rest be prais - ing.
ten - der lambs with bleat - ing, will help our joy - ful meet - ing. Fa

flocks and herds be graz - ing, let us our rest be prais - ing.
ten - der lambs with bleat - ing, will help our joy - ful meet - ing. Fa

flocks and herds be graz - ing, let us our rest be prais - ing.
ten - der lambs with bleat - ing, will help our joy - ful meet - ing. Fa

flocks and herds be graz - ing, let us our rest be prais-ing, be prais - ing.
ten - der lambs with bleat - ing, will help our joy-ful meet-ing, joy-ful meet-ing.

flocks and herds be graz - ing, let us our rest be prais - ing.
ten - der lambs with bleat - ing, will help our joy - ful meet - ing. Fa

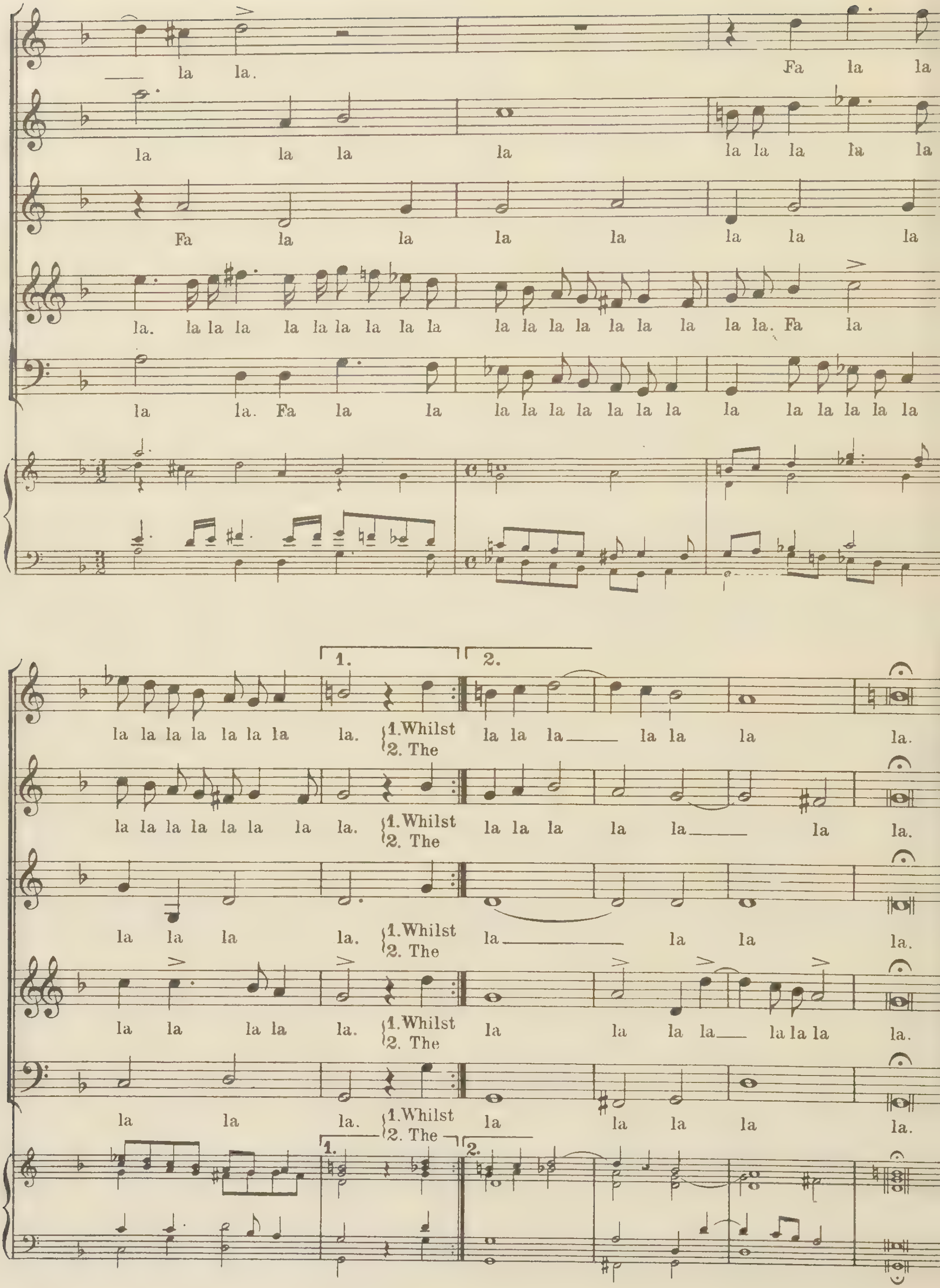
la la la la la la la la la la la la

la la la la. Fa la la la la la la

la la la la la la la la la la la la la la la.

Fa la la la. Fa

la la la la la la la la la la la


la la.
Fa la la
la la la la la la la la la
Fa la la la la la la la la
la. la la la la la la la la la la la la la la la la la la la la la. Fa la
la la. Fa la la la la la la la la la la la la la la la la
la la la la la la la la. 1.Whilst 2. The la la la la la la la.
la la la la la la la la. 1.Whilst 2. The la la la la la la la.
la la la la. 1.Whilst 2. The la la la la.
la la la la la. 1.Whilst 2. The la la la la la la la la.
la la la. 1.Whilst 2. The la la la la la.
1. 2.

Nº 24. CEASE NOW DELIGHT.

An Elogie in remembrance of the Ho: the Lord *Borough.*

Three quick beats in a bar.

SOPRANO. (CANTUS)

mf

Cease now de - light,

SOPRANO. (QUINTUS)

mf

Cease now de - light, cease now de - light, de -

TENOR or ALTO. (SEXTUS)

mf

Cease now de - light, cease now de - light, now de -

TENOR or ALTO. (ALTUS)

mf

Cease now de - light,

BASS. (TENOR)

mf

Cease now de -

BASS. (BASSUS)

mf

Cease now de -

PIANOFORTE. *(For rehearsal only)*

mf

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(♩. = ♩)

cease now de - light, cease now de - light, cease now de - light,

- light, cease now de - light, de - light, cease now de - light,

- light, cease now de - light, cease now de - light, de - light,

cease now de - light, cease now de - light, cease now de - light,

- light, de - light, cease now de - light, cease now de - light,

- light, cease now de - light, cease now de - light, de - light,

(♩. = ♩)

p

Give sor - row leave to speak,

p

Give sor - row leave to speak, give sor - row leave to

p

Give sor - row leave to speak, give sor - row leave to

p

Give sor - row leave to speak, to speak, give sor - row leave to

p

Give sor - row leave to speak, give sor - row leave to

p

Give sor - row leave to speak, to

p

In floods of tears, in floods of tears, be - wail - ing his de -

speak, In floods of tears, in floods of tears, be - wail - ing his de -

speak, In floods of tears, in floods of tears, be - wail - ing his de - cease,

speak, In floods of tears, in floods of tears, be-wail - ing his de - cease,

speak, In floods of tears,

speak, In floods of tears, be -

- cease, be - wail - ing his de - cease,

- cease, be - wail - ing his de - cease,

be - wail - ing his de - cease,

be - wail - - ing his de - cease, be - wail - ing

be - wail - - - ing his de - cease, be - wail - ing

- wail - - - ing his de - cease,

be - wail - ing his de - cease, be - wail - ing his de - ceas

be - wail - ing his de - cease, be - wail - ing

be - wail - ing his de - cease, be - wail - ing his de -

his de - cease, be - wail - ing his de - cease, be - wail - ing his de -

his de - cease,

be - wail - ing his de - cease,

Whose time - less death, whose time - less death

his de - cease, Whose time - less death, whose time-less death

cresc.

- cease, his de - cease, Whose time-less death, whose time - less death a ston - y

cresc.

- - - cease, Whose time - less death, whose time - less death a ston - y

Whose time - less death,

Whose time - less death,

cresc.

cresc.

a ston - y heart would break, would ___ break,

cresc.

a ston - y heart would break, a ston - y heart

heart would break, would break, a ston - y

heart would break, a ston - y heart would break,

cresc.

a ston - y heart would break, a ston - y

cresc.

a ston - y heart would break,

f

a ston - y heart would break, would break: ___

f

would break, a ston - y heart would break, would break: ___

f

heart would break, a ston - y heart would break, would break: ___

f

a ston - y heart, a ston - y heart would ___ break:

f *p*

heart would break, a ston - y heart would break: ___ Sweet

f

a ston - y heart would break, would break: ___

f *p*

cresc.

Sweet Bo - rough's

p

Sweet Bo - rough's life, sweet Bo - rough's life

p

Sweet Bo - rough's life,

p *cresc.*

Sweet Bo - rough's life, sweet Bo - rough's

cresc.

Bo - rough's life, sweet Bo - rough's life, sweet life,

p *cresc.*

Sweet Bo - rough's life, sweet Bo - rough's

cresc.

mf *p*

life was Mu - sic's life's in - crease: Bo - rough is

mf *p*

was Mu - sic's life's in - crease: Bo - rough is

cresc. *mf* *p*

sweet Bo - rough's life was Mu - sic's life's in - crease, was Mu - sic's

mf

life was Mu - sic's life's in - crease:

cresc. *mf*

sweet Bo - rough's life was Mu - sic's life's in - crease, in - crease:

mf *p*

life was Mu - sic's life's in - crease, was Mu - sic's

mf *p*

dead, Bo - rough is dead, Bo - rough is dead,

pp

dead, Bo - rough is dead, is dead, Bo - rough is

pp

life's in - crease: Bo - rough is dead, Bo - rough is

p *pp*

Bo - rough is dead, Bo - rough is

p *pp*

Bo - rough is dead, Bo - rough is dead, is

life's in - crease, Bo - rough is dead, is dead,

pp

pp

Bo - rough is dead, Bo - rough is dead,

dead, Bo - rough is dead, Bo - rough is dead,

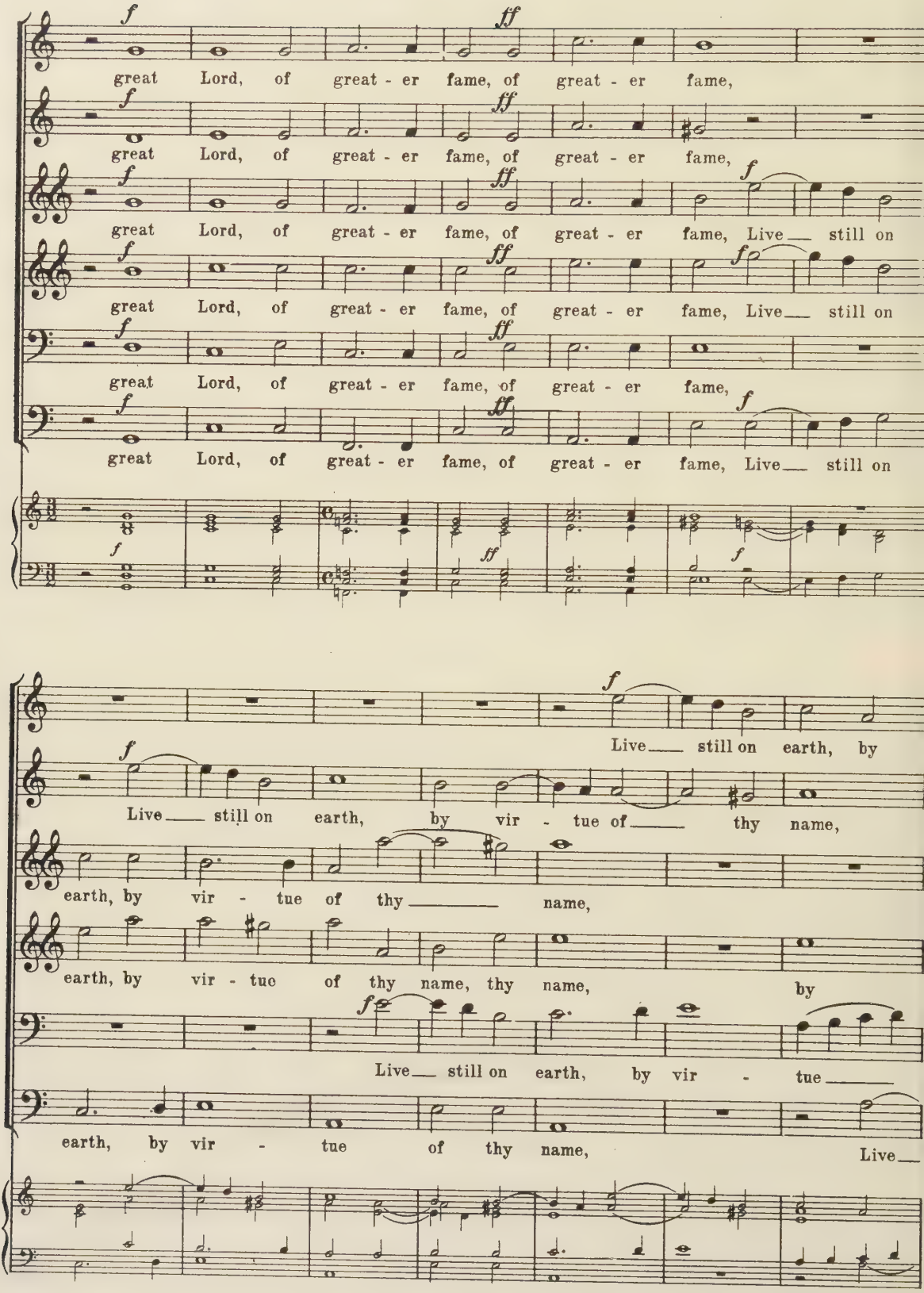
dead, is dead, Bo - rough is dead,

dead, Bo - rough is dead, Bo - rough is dead,

dead, Bo - rough is dead, Bo - rough is dead, Bo - rough is dead,

pp

Bo - rough is dead, Bo - rough is dead, Bo - rough is dead, dead,


great Lord, of great - er fame, of great - er fame,
great Lord, of great - er fame, of great - er fame,
great Lord, of great - er fame, of great - er fame, Live still on
great Lord, of great - er fame, of great - er fame, Live still on
great Lord, of great - er fame, of great - er fame,
great Lord, of great - er fame, of great - er fame, Live still on
Live still on earth, by
Live still on earth, by vir - tue of thy name,
earth, by vir - tue of thy name,
earth, by vir - tue of thy name, thy name, by
Live still on earth, by vir - tue
earth, by vir - tue of thy name, Live

vir - tue of thy name, of thy name,

Live still on

Live still on earth, by vir - tue of thy name,

vir - tue of thy name, Live still on earth, by vir - tue

of thy name, Live still on earth, by vir -

still on earth, by vir - tue of thy name, of thy

Live still on earth, by vir - tue of thy

earth, by vir - tue of thy name,

Live still on earth, by vir - tue of thy name, Live

of thy name, by vir tue of thy

- tue of thy name, by vir - tue of thy name,

name, Live still on earth, by vir - tue of thy name,

name, by vir - tue of thy

by vir - tue of thy name, by vir - tue

still on earth, by vir - tue of thy name, by vir - tue

name, by vir - tue of thy name,

by vir - tue of thy name, of thy

by vir - tue of thy name,

ff

name, by vir - tue of thy name, of thy name.

ff

of thy name, by vir - tue of thy name, thy name.

ff

of thy name, by vir - tue of thy name.

ff

by vir tue of, by vir - tue of thy name.

ff

name, by vir - tue of thy name, thy name.

ff

by vir - tue of thy name, thy name.

ff

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